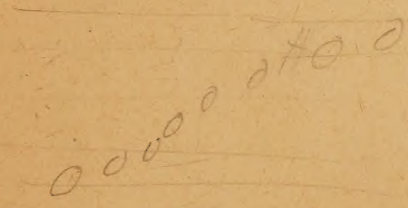
NORMAL ECHOES

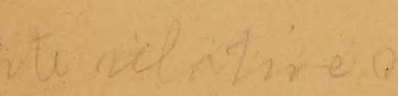
BY J. J. JELLEY.

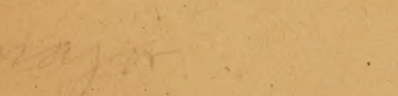
PUBLISHED BY
THE S. BRAINARD'S SONS CO.,
CHICAGO.

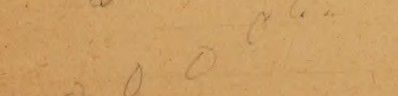
112 to 120 p. inclusive
116 - 121 Cont. 118 & 119

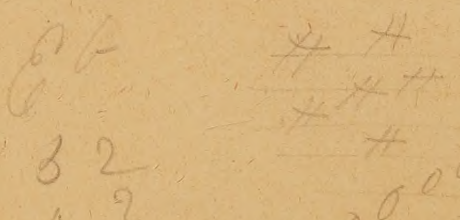
121 - 126
dbz 9 p. stopp

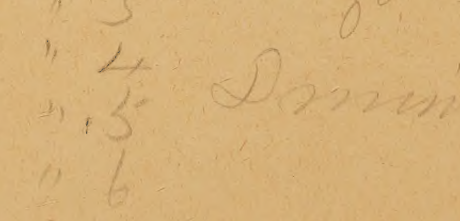


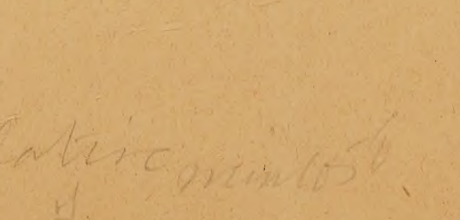


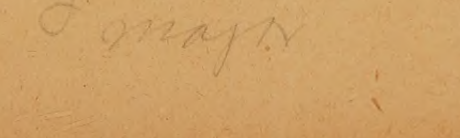


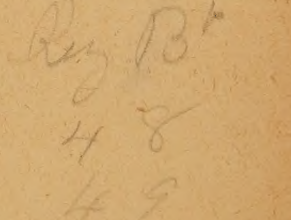


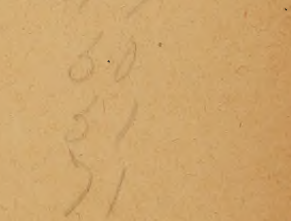


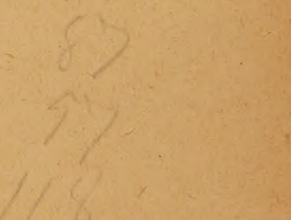


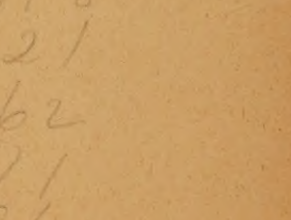












NORMAL ECHOES.

A COLLECTION OF

NEW AND CHOICE MUSIC FOR SINGING SCHOOLS,
CONVENTIONS, MUSICAL INSTITUTES
AND THE HOME CIRCLE.

With a Novel and Effective

RUDIMENTAL DEPARTMENT, SYSTEMATICALLY GRADED.

—BY—

J. J. JELLEY.

Author of "Chapel Echoes."

PREFACE.

In the following pages the author has endeavored to carry out a long cherished design, in making a book that will meet the demands of teachers in all branches of the vocal art, and be a pleasurable and useful work for the Choir, Singing Class, and Home Entertainments. The exercises in note-reading have been written with a view to practicability, making clear, in a comprehensive manner, the many difficulties that beset the young beginner in the art of singing. Many of these studies have been tested by actual use, and found pre-eminently useful. The songs, choruses, hymns, etc., have been written and selected with extreme care; the experience of years has been brought to bear in their compilation.

That "NORMAL ECHOES" may prove itself useful to teachers, pupils, and all lovers of music, and that success may attend all fellow workers in the realm of musical culture, is the heartfelt wish of

THE AUTHOR.

COPYRIGHT, 1882, BY S. BRAINARD'S SONS.

In taking a prospective view of the wants and aids of the teacher of musical notation, it is thought best by the author of this present volume to simply lay before the teacher practical exercises, which will illustrate each topic, thereby leaving the instructor to use his own method of presenting each new element.

The design of the work is to be progressive and normal in its method, leading the students on step by step until they are familiar with the subject, comprehending all the signs and characters employed in written music, enabling the pupil to read music at sight—a matter too much neglected throughout our country.

An examination of this work by the teachers who are now engaged in singing and day school work will convince them at once that it is admirably adapted to their wants, as every key has its easy and progressive exercises which will lead the scholars forward to the more intricate and difficult choruses to be found in the last pages of the work. A few suggestions will now be given so that the pupil may become familiar with a few essential points.

No. 1. A sound having a determinate height or depth is called a tone.

No. 2. A tone has three essential properties, viz: Length, Pitch and Power.

No. 3. Tones have their respective length names, as Whole, Half, Quarter, Eighth, Sixteenth and Thirty-second.

No. 4. These lengths are represented by the following characters named notes: Whole Note (𝅝), Half Note (𝅗𝅥) Quarter Note (♩), Eighth Note (♪), Sixteenth Note (𝅘𝅥𝅯), Thirty-second Note (𝅘𝅥𝅰).

No. 5. Tone lengths have their corresponding characters indicating silence, and are named Whole, Half, Quarter, Eighth, Sixteenth and Thirty-second.

No. 6. Silences are named Whole Rest (𝄻), Half Rest (𝄼), Quarter Rest (𝄽), Eighth Rest (𝄾), Sixteenth Rest (𝄿), and Thirty-second Rest (𝅀).

No. 7. Notes and rests may be modified by a character called a dot, which adds to the note or rest one half of its length value.

No. 8. All characters which pertain to the duration of a tone are classed under the general head of Rythmics.

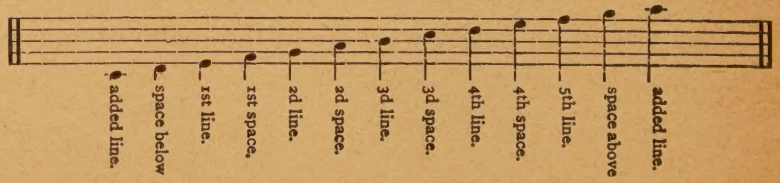
No. 9. Pitch is the name applied to the highness or lowness of tones.

No. 10. Pitches are indicated to the eye by the following character, which we name "Staff," consisting mainly of five lines, with four enclosed spaces, also one above and one below, which are unenclosed:

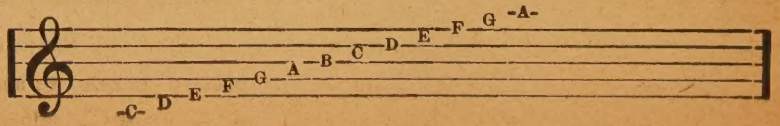
No. 11. The staff is numbered from bottom upwards, as first line, second line, third line, fourth line and fifth line; first space, second space, third space and fourth space.

No. 12. The lines and spaces are also called degrees, and each degree has an absolute name, by which they are known under all conditions and circumstances. These absolute names are obtained from the names of the first seven letters of the alphabet, viz: A, B, C, D, E, F and G.

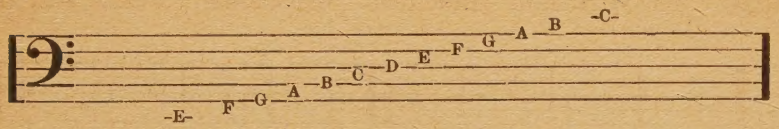
No. 13. The staff, with the naming of its lines and spaces, but not prepared to indicate any particular pitch:



No. 14. The following character, 𝄞 Treble Cleff, prepares the staff to indicate definite or absolute pitch, as the staff below will show:



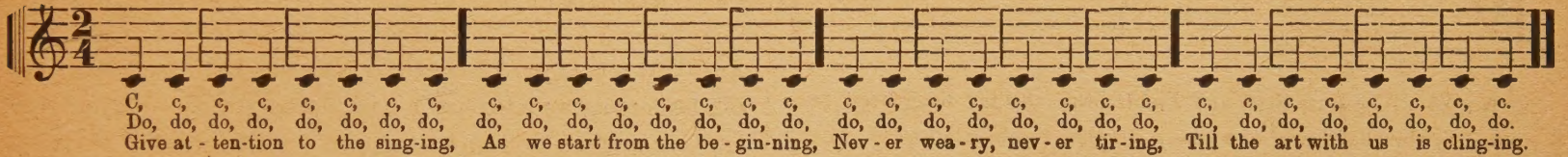
No. 15. The bass cleff 𝄢 prepares the staff so that the second space will indicate the pitch C.



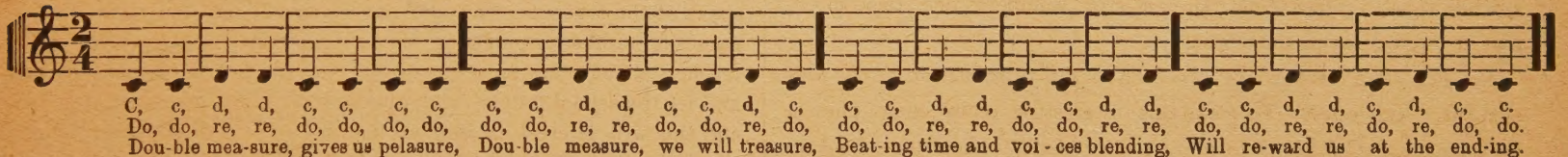
No. 16. The Bass Staff and Treble Staff as they have been prepared by the Cleffs are now ready for the representation of tones. By common consent we take the pitch C as one; first added line treble staff; second space bass staff. We name the tones as regards their relation to each other, from the names of numbers one, two, three, four, five, six, seven and eight.

No. 17. The teacher now proceeds to the introduction of the first element, "tone one." To make this interesting recite some phrase, for instance, "Oh! how I love my native land." Have the school recite it, then the gentlemen, then the ladies, then all together. Ask your class to observe and note the difference, if any, as you repeat the phrase. First time use speech voice, second time use song voice, singing about the pitch C or D. Have your school to imitate you with speech and song voice. After all are enlisted in the work, then question as to the difference and state to the pupils that we have control of two voices, "speech voice" and "song voice," and that the "speech voice" is used in speaking, "song voice" in singing. Exercise your school upon the different phrases, and do not pass the subject until clearly understood by all. Then you should proceed and make the following statement: Using the "song voice" in the utterance of words we produce an element called a "musical sound." As it is an object manifested to the mind through the medium of hearing, and all objects have their respective names, we shall name this object a "tone." The teacher sings the verse, "Oh! how I love my native land," associating the word "land" to tone two, after which he shall have the pupils sing as he did until familiar with it. Then he should question, "Were the tones alike or different?" The response will be "different." "At what word was the change made?" Ans.—"At the word 'land.'" "How did it differ?" Ans.—"It was higher." Statement: Changing the voice from a lower to a higher tone we introduce a new musical sound. If your work has been properly done up to this point put your question in the following manner: "Will you please name this new musical sound?" The answer will come promptly, "A new tone." We do not wish to speak of the tones as "a tone" or "a new tone," but will use the names of numbers in naming them, "tone one," "tone two." The teacher should now sing one, using *la*, the school responding two, and let the school follow you, one two, two one, one one, two two, and this will interest as well as instruct. Now the teacher should change, calling for the tones and let the school sing, using the syllable "la." After you are assured that they are familiar with the tones then proceed to the introduction of a new tone. In this wise request the school to name the tones as you sing, and should you sing a tone other than "one" or "two," they may call it a "new tone." The teacher sings then as the following numbers direct: One, one; two, two; one, two; then the new tone three, the pupils naming the tones as they hear them. On hearing the new tone they will respond "new tone. Then should come practical drill, asking your pupils to sing one, two, new tone and so on until familiar with it. Then ask the following question: "Observing the order of naming one and two, what shall we name the new tone?" They will respond "Tone three." Introduce the remaining tones of the key in a similar manner, giving their representation upon the staff, also introducing measure after tone one has been introduced so that you may use the example on the following page. Use the Italian syllables, do, re, mi, &c., and strive to teach your pupils the importance of these aids in the study of notation.

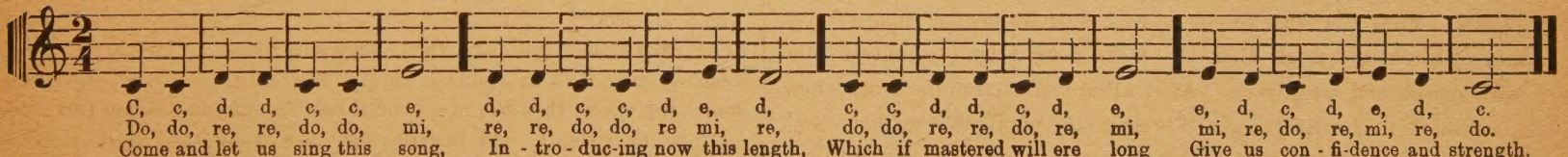
No. 18. Double measure with a quarter as a beat note. The length of each beat is called quarter length. The figures at the beginning of a tune show its measure sign. The upper figure shows the kind of measure, the lower figure shows the beat note. Double measure is beat with the following motions of the hand: Down, up. Introducing pitch C. Sing syllable do. Beat time. Explain Bar, Double Bar, and close.


C, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c, c.
Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do.
Give at - ten-tion to the sing-ing, As we start from the be - gin-ning, Nev - er wea - ry, nev - er tir - ing, Till the art with us is cling-ing.

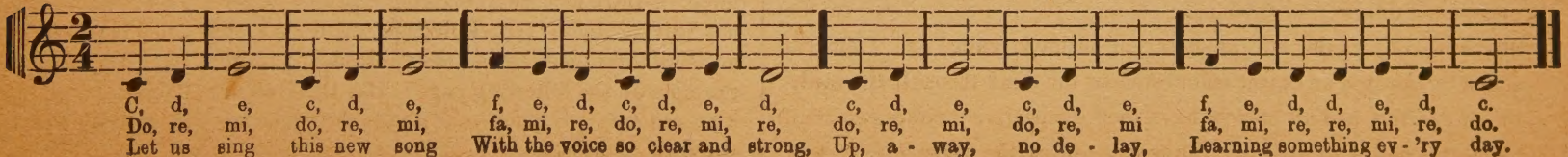
No. 19. New pitch D, indicated on space below. Sing with new syllable re. Beat time.


C, c, d, d, c, c, c, c, c, c, d, d, c, c, d, c, c, c, d, d, c, c, d, d, c, c, d, d, c, d, c, c.
Do, do, re, re, do, do, do, do, do, do, re, re, do, do, re, do, do, do, re, re, do, do, re, re, do, do, re, re, do, re, do, do.
Dou-ble mea-sure, gives us pelasure, Dou-ble measure, we will treasure, Beat-ing time and voi - ces blending, Will re-ward us at the end-ing.

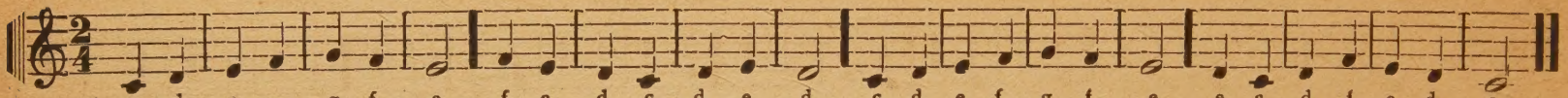
No. 20. The half length introduced, represented by a half note. New pitch E. Practice with new syllable mi.


C, c, d, d, c, c, e, d, d, c, c, d, e, d, c, c, d, d, c, d, e, e, d, c, d, e, d, c.
Do, do, re, re, do, do, mi, re, re, do, do, re mi, re, do, do, re, re, do, re, mi, mi, re, do, re, mi, re, do.
Come and let us sing this song, In - tro - duc-ing now this length, Which if mastered will ere long Give us con - fi-dence and strength.

No. 21. Before singing the following exercise review all that has been studied up to this point, so that the elements may be kept fresh in the minds of the pupils. This should not be neglected in the following lessons. Introduce new pitch F. Represent it on first space. Sing with syllable fa.

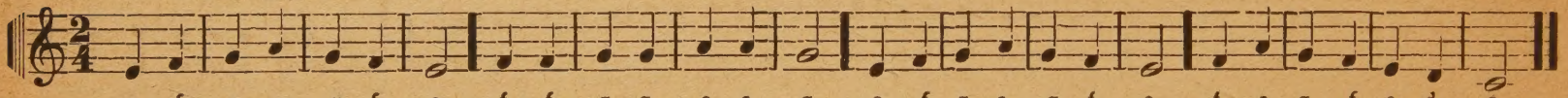

C, d, e, c, d, e, f, e, d, c, d, e, d, c, d, e, c, d, e, f, e, d, d, e, d, c.
Do, re, mi, do, re, mi, fa, mi, re, do, re, mi, re, do, re, mi, do, re, mi fa, mi, re, re, mi, re, do.
Let us sing this new song With the voice so clear and strong, Up, a - way, no de - lay, Learning something ev - 'ry day.

No. 22. What cleff prepares the staff so that the added line below represents pitch C? Give pitch name of space below; first line; first spaces. Now pitch G, indicated on second line. Practice with syllable sol. What is the office of Bars? Double Bars?



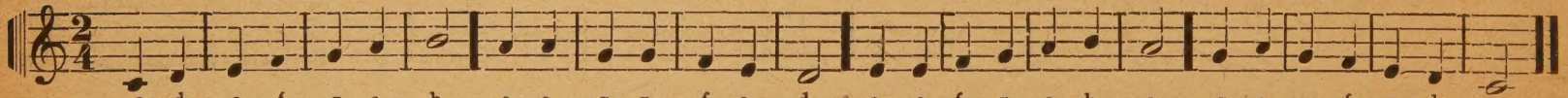
c d e g f e f e d c d e d c d e f g f e e c d f e d c
do re mi fa sol fa me fa mi re do re mi re do re mi fa sol fa mi re do re fa mi re do
Let us now this song be - gin, Ev - er on - ward we will go, Stud - y so that we may sing, All things new, and all things know.

No. 23. Now pitch A. Practice with syllable la, commencing with tone three. Beat time.



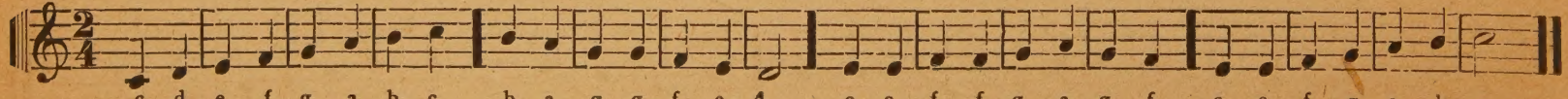
e f g a g f e f f g g a a g e f g a g f e f a g f e d c
mi fa sol la sol fa mi fa fa sol sol la la sol mi fa sol la sol fa mi fa la sol fa mi re do
Lab - or will to us se - cure Rich re - ward and friendship pure, He who would this boon re - ceive, Press with vig - or to a - chieve.

No. 24. Tone seven introduced. Practice with syllable ti. Review previous lessons.

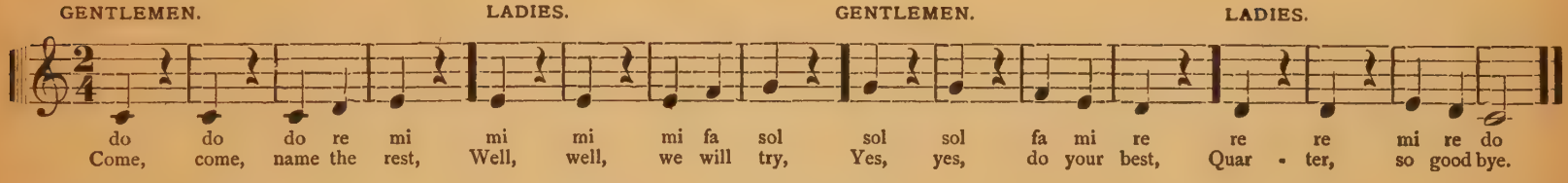


c d e f g a b a a g g f e d e e f g a b a g a g f e d c
do re mi fa sol la si la la sol sol fa mi re mi mi fa sol la si la sol la sol fa mi re do
More to fol - low so you see, Restless seven its name shall be, Leading tone 'tis oft - en called, Though not un - der-stood by all.

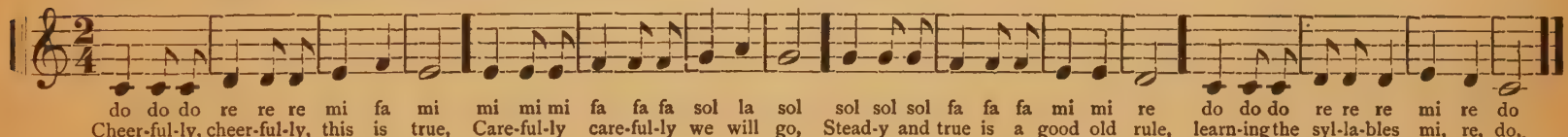
No. 25. The scale is a succession of tones from one to eight inclusive. Practice now by calling for the tones as follows: one, two, three, four, five, one, three, five, eight, eight, five, three, one, one, four, six, eight.

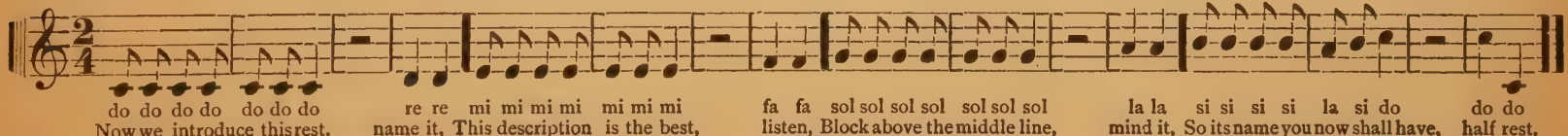


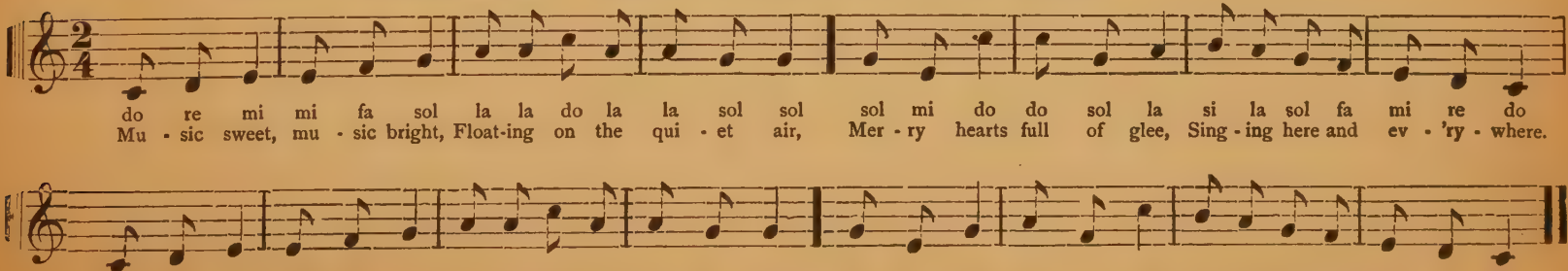
c d e f g a b c b a g g f e d e e f f g a g f e e f g a b c
do re mi fa sol la si do si la sol sol fa mi re mi mi fa fa sol la sol fa mi mi fa sol la si do
1. Hap - py we, the scale com-plet-ing, Work and patience make us great, Lessons learned and thus re - peat - ing, Scales are tones from one to eight.
2. Still a-chiev - ing, still pur - su-ing, 'Tis a truth we should re-gard, Faithful stud - y, toil en - dur-ing, This will bring a true re-ward.

No. 26. In the performance of music it is desirable at times to pass over a beat or beats in silence. Such silence is called resting; a rest that coincides with the quarter length is called a quarter rest.

GENTLEMEN.
LADIES.
GENTLEMEN.
LADIES.
do do do re mi mi mi mi fa sol sol sol fa mi re re re mi re do
Come, come, name the rest, Well, well, we will try, Yes, yes, do your best, Quar - ter, so good bye.

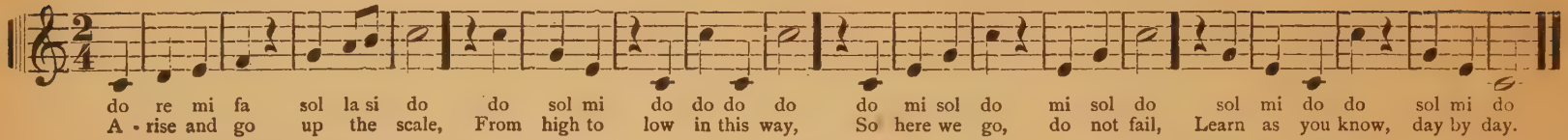
No. 27. Eight lengths, represented by eight notes. Practice by syllables.


do do do re re re mi fa mi mi mi mi fa fa fa sol la sol sol sol sol fa fa fa mi mi re do do do re re re mi re do
Cheer-ful-ly, cheer-ful-ly, this is true, Care-ful-ly care-ful-ly we will go, Stead-y and true is a good old rule, learn-ing the syl-la-bles mi, re, do.

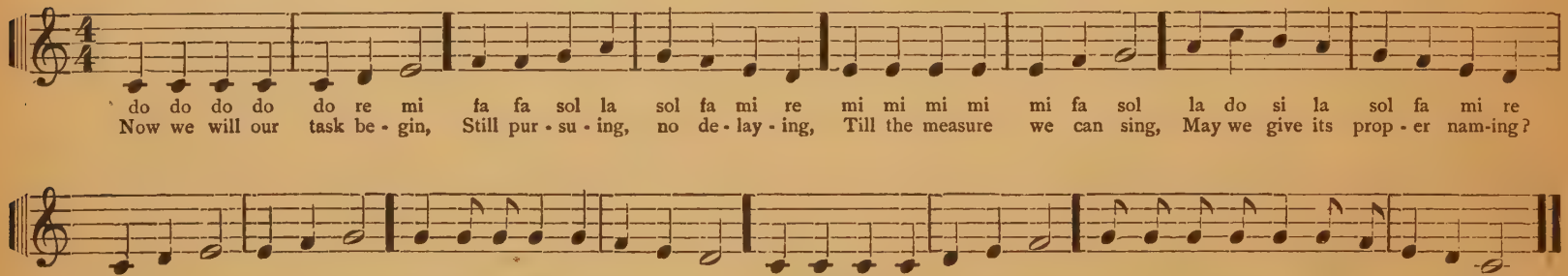
No. 28. A tone in the following exercise two beats long would be called a half length. A rest that concides with this length, is called a half rest.

do do do do do do do re re mi mi mi mi mi mi mi fa fa sol sol sol sol sol sol sol la la si si si si la si do do do
Now we introduce this rest, name it, This description is the best, listen, Block above the middle line, mind it, So its name you now shall have, half rest.

No. 29. Let all join in singing this song. Practice it by syllable first, then apply the words.

do re mi mi fa sol la la do la la sol sol sol mi do do sol la si la sol fa mi re do
Mu - sic sweet, mu - sic bright, Float-ing on the qui - et air, Mer - ry hearts full of glee, Sing - ing here and ev - 'ry - where.
do re mi mi fa sol la la do la la sol sol sol mi sol la fa do si la sol fa mi re do
Mer - ry songs, hap - py songs, Cheer-ing all up - on the way, Joy - ous we, glad and free, Jour-n'ying on to end-less day.

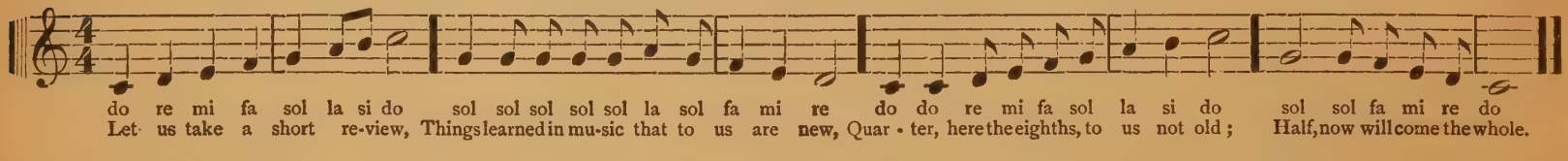
No. 30. Explain reason for commencing on up beat. The accents of music and words must coincide.


do re mi fa sol la si do do sol mi do do do do do mi sol do mi sol do sol mi do do sol mi do
A - rise and go up the scale, From high to low in this way, So here we go, do not fail, Learn as you know, day by day.

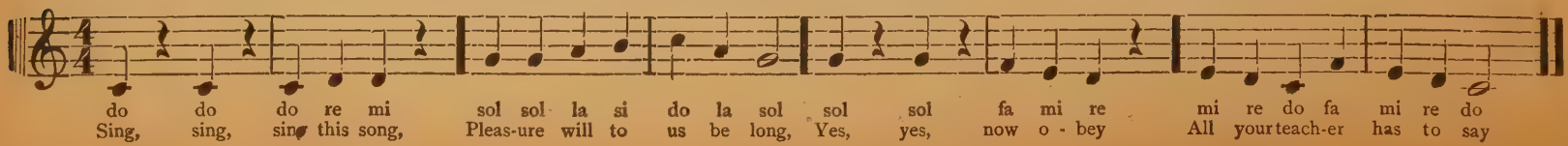
No. 31. Quadruple measure: A measure having four beats with the accent on the first and third beats. In beating the measure the hand moves down, left, right and up. The measure is indicated by the figure four. The beat note is a quarter as in previous exercises.

No. 32. Explain the grouping. Sing by syllable. All beat the time, accenting strongly.

do do do do do re mi fa fa sol la sol fa mi re mi mi mi mi mi fa sol la do si la sol fa mi re
Now we will our task be - gin, Still pur - su - ing, no de - lay - ing, Till the measure we can sing, May we give its prop - er nam-ing?
do re mi mi fa sol sol sol sol sol sol fa mi re do do do do re mi fa sol sol sol sol sol sol fa mi re do
Here it is, lis - ten well, Quad - ru-ple measure is the name, Down, left, right, up, can you tell All a - bout the measure, and do the same?

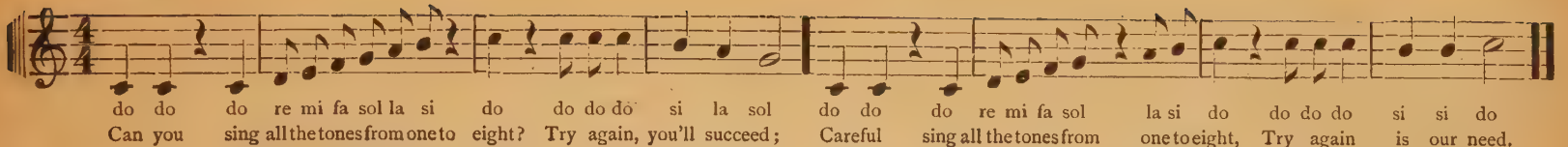
No. 33. Whole length introduced. The length is four beats long, and represented by a whole note.


do re mi fa sol la si do sol sol sol sol sol la sol fa mi re do do re mi fa sol la si do sol sol fa mi re do
Let us take a short re-view, Things learned in mu-sic that to us are new, Quar - ter, here the eighths, to us not old; Half, now will come the whole.

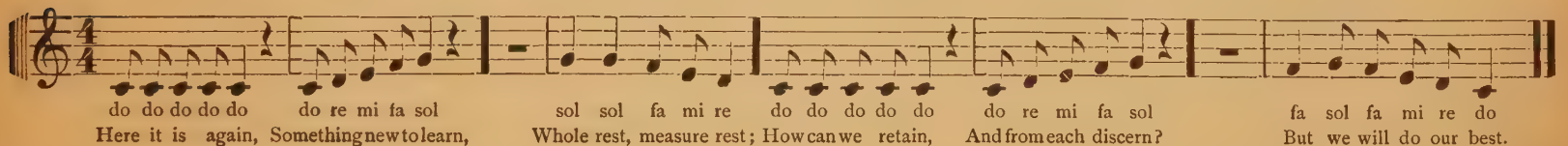
No. 34. Mind the rests. Practice upon the tones before taking up each exercise. Insist upon all beating time.


do do do re mi sol sol la si do la sol sol sol fa mi re mi re do fa mi re do
Sing, sing, sing this song, Pleas-ure will to us be long, Yes, yes, now o - bey All your teach-er has to say

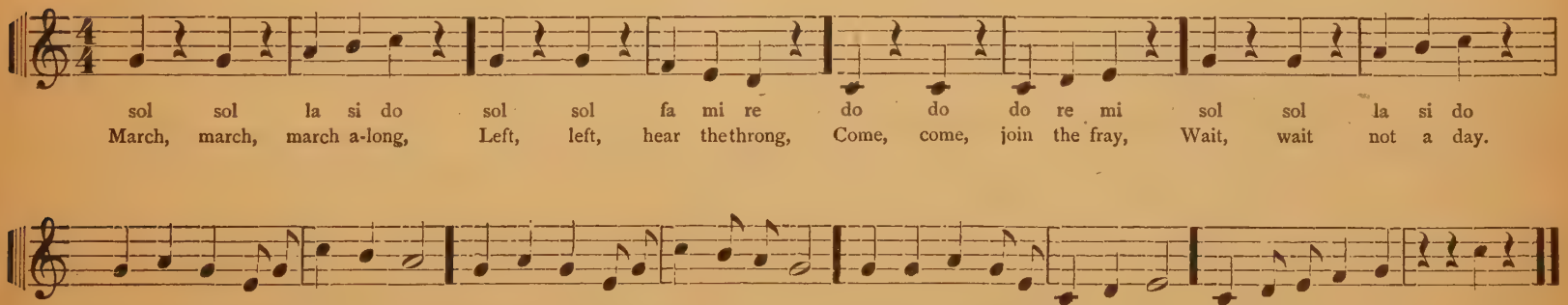
No. 35.


do do do re mi fa sol la si do do do do si la sol do do do re mi fa sol la si do do do do si si do
Can you sing all the tones from one to eight? Try again, you'll succeed; Careful sing all the tones from one to eight, Try again is our need.

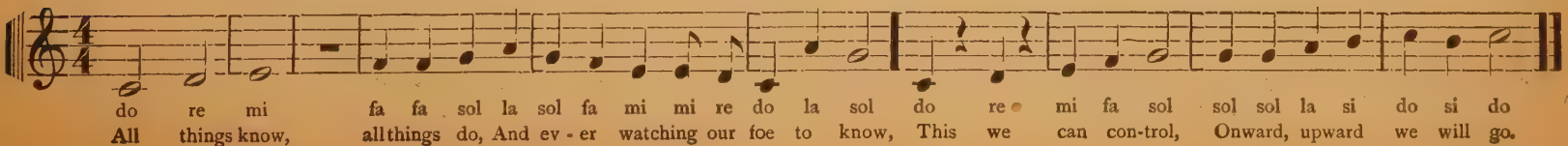
No. 36. Whole rest introduced. Sometimes called "measure rest" when used in measures of longer or shorter lengths.


do do do do do do re mi fa sol sol sol fa mi re do do do do do do re mi fa sol fa sol fa mi re do
Here it is again, Something new to learn, Whole rest, measure rest; How can we retain, And from each discern? But we will do our best.

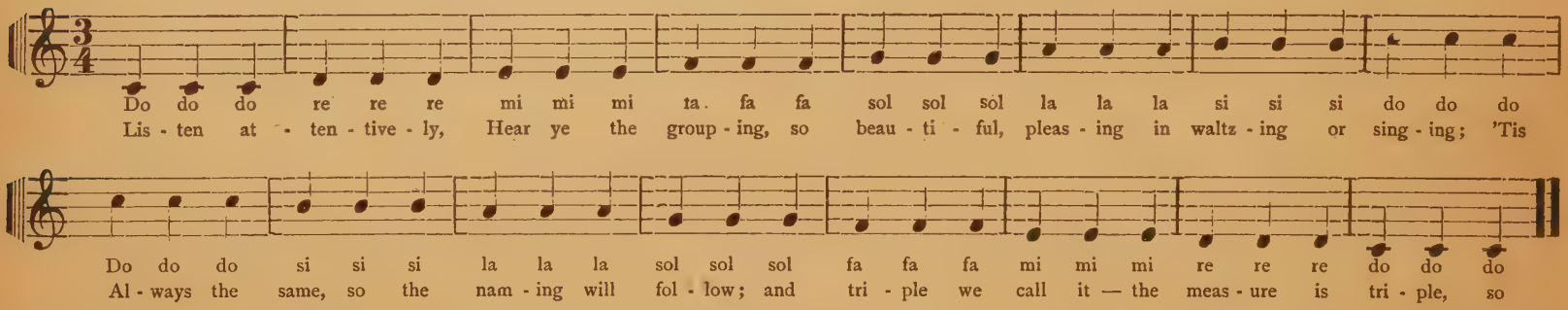
No. 37.


sol sol la si do sol sol fa mi re do do do re mi sol sol la si do
March, march, march a-long, Left, left, hear the throng, Come, come, join the fray, Wait, wait not a day.
sol la sol mi sol do si la sol la sol mi sol do si la sol sol sol la sol mi do re mi do re mi fa sol do
Soldier's life is the life for me, In - fan - try is the choice of the troop, Such command as you soon shall hear, Read - y, take aim, now — shoot.

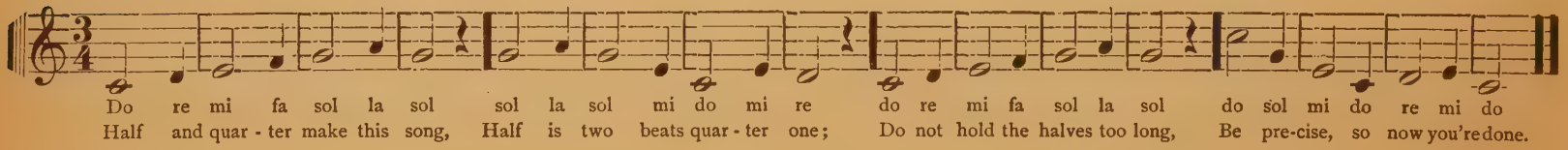
No. 38. Whole note. Whole rest. Half, quarter and eighth notes.


do re mi fa fa sol la sol fa mi mi re do la sol do re mi fa sol sol sol la si do si do
All things know, all things do, And ev - er watching our foe to know, This we can con-trol, Onward, upward we will go.

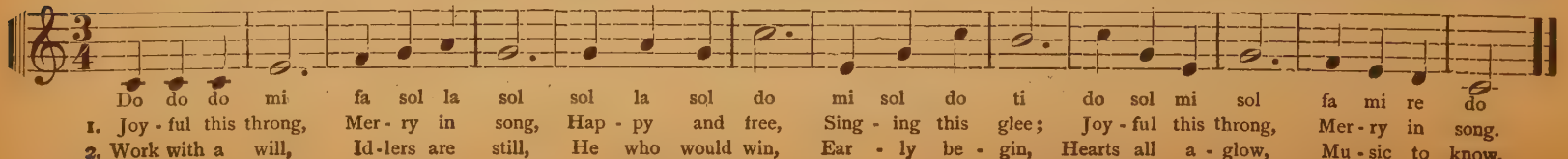
No. 39. When measures group themselves in such a way as to give an accented beat and two unaccented beats, the measure is "Triple," and is called Triple Measure. It is a beat with three motions of the hand, viz: Down, Left and Up; some prefer Down, Right and Up. The measure sign is indicated by the figure 3. The lower figure will show beat note. It would be a good plan for the teacher to review Double and Quadruple measure, calling for the lengths, Half, Quarter and Eighths, singing at the same pitch so that your pupils may have nothing upon their minds but the lengths. Use no lengths longer nor shorter than those mentioned.

No. 40. Triple measure, quarter as beat note. By using small note the exercise may be sung several times without stopping. Divide the class and sing as a round in two parts, second division commencing when first begins second staff.

Do do do re re re mi mi mi fa. fa fa sol sol sol la la la si si si do do do
Lis - ten at - ten - tive - ly, Hear ye the group - ing, so beau - ti - ful, pleas - ing in waltz - ing or sing - ing; 'Tis
Do do do si si si la la la sol sol sol fa fa fa mi mi mi re re re do do do
Al - ways the same, so the nam - ing will fol - low; and tri - ple we call it — the meas - ure is tri - ple, so

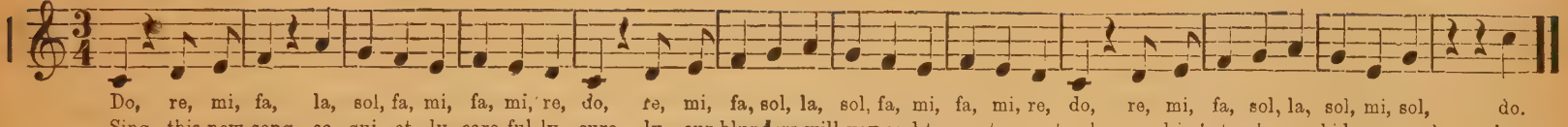
No. 41.


Do re mi fa sol la sol sol la sol mi do mi re do re mi fa sol la sol do sol mi do re mi do
Half and quar - ter make this song, Half is two beats quar - ter one; Do not hold the halves too long, Be pre-cise, so now you're done.

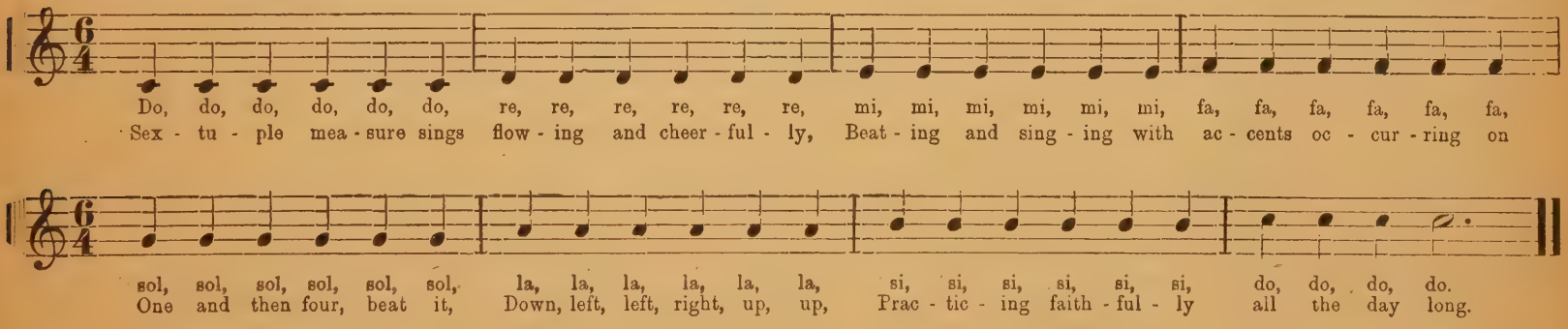
No. 42. Dotted half note introduced. Explain the dot. Before singing this exercise practice on half, dotted half and quarter lengths.


Do do do mi fa sol la sol sol la sol do mi sol do ti do sol mi sol fa mi re do
1. Joy - ful this throng, Mer - ry in song, Hap - py and free, Sing - ing this glee; Joy - ful this throng, Mer - ry in song.
2. Work with a will, Id - lers are still, He who would win, Ear - ly be - gin, Hearts all a - glow, Mu - sic to know.

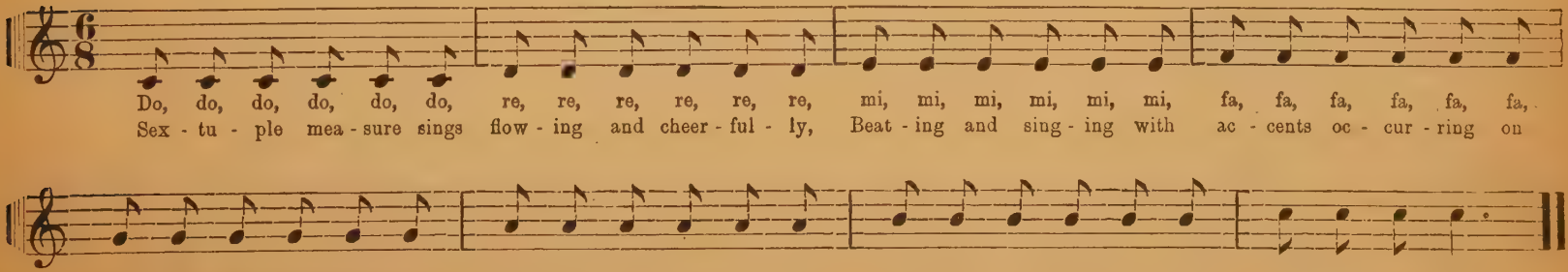
No. 43.


Do, re, mi, fa, la, sol, fa, mi, fa, mi, re, do, re, mi, fa, sol, la, sol, fa, mi, fa, mi, re, do, re, mi, fa, sol, la, sol, mi, sol, do.
Sing this new song so qui - et - ly, care-ful-ly, sure - ly our blunders will vex and torment, so teach - er, kind teacher we bid you good bye.

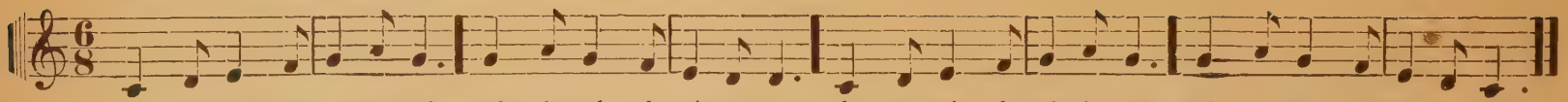
No. 44. Sextuple measure. The grouping of the beats are such that the prominent or accented beats occur on one and four; the second, third, fifth, and sixth beats are unaccented. The beats are marked by the following motions of the hand: Down, left, left, right, up, up. Compound double measure is indicated by two beats, viz, Down, up. The character of the words and music will determine this measure.

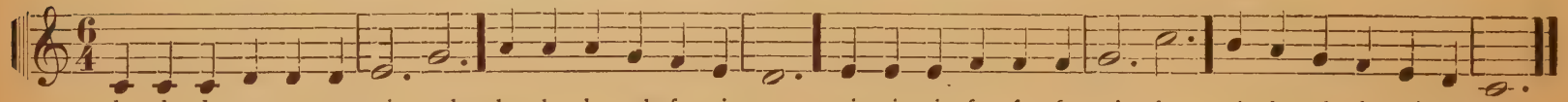

Do, do, do, do, do, do, re, re, re, re, re, re, mi, mi, mi, mi, mi, mi, fa, fa, fa, fa, fa, fa,
Sex - tu - ple mea - sure sings flow - ing and cheer - ful - ly, Beat - ing and sing - ing with ac - cents oc - cur - ring on
sol, sol, sol, sol, sol, sol, la, la, la, la, la, la, si, si, si, si, si, si, do, do, do, do.
One and then four, beat it, Down, left, left, right, up, up, Prac - tic - ing faith - ful - ly all the day long.

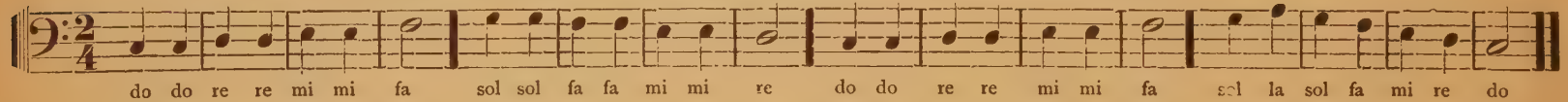
No. 45. Same as the above with eight as beat note.


Do, do, do, do, do, do, re, re, re, re, re, re, mi, mi, mi, mi, mi, mi, fa, fa, fa, fa, fa, fa,
Sex - tu - ple mea - sure sings flow - ing and cheer - ful - ly, Beat - ing and sing - ing with ac - cents oc - cur - ring on
Sol, sol, sol, sol, sol, sol, la, la, la, la, la, la, si, si, si, si, si, si, do, do, do, do.
One and then four, beat it, Down, left, left, right, up, up, Prac - tic - ing faith - ful - ly all the day long.

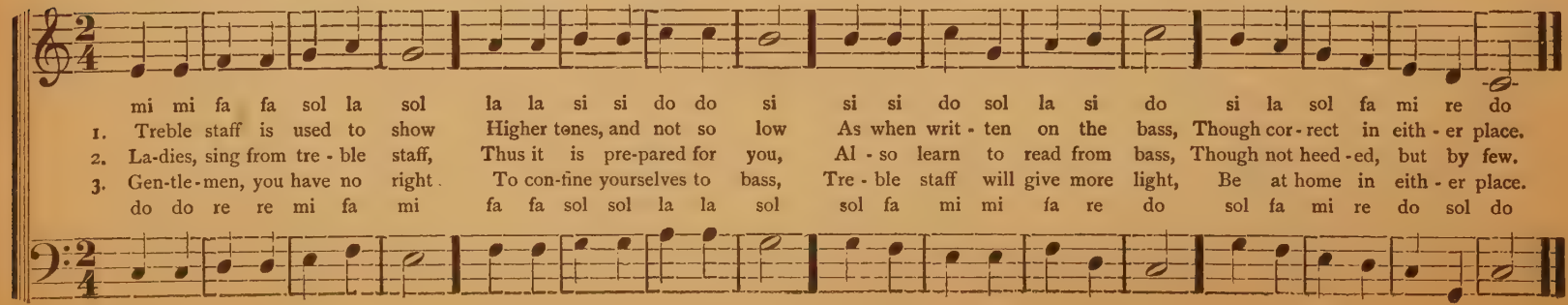
No. 46. Compound double measure. Dotted quarter as beat note.


do re mi fa sol la sol sol la sol fa mi re re do re mi fa sol la sol sol la sol fa mi re do
Sum - mer days will come a - gain, With her fra - grance fruit and flowers, Wav - ing fields of gold - en grain, Wet by dews and gen - tle showers.

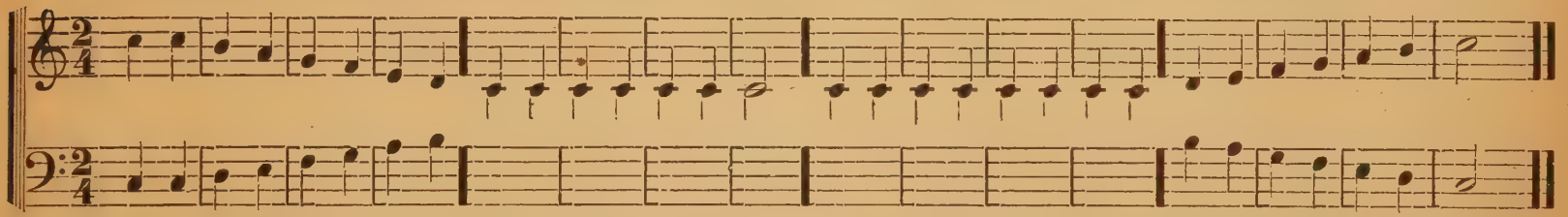
No 47. Compound measure. Dotted half as beat note. Dotted whole note introduced.

do do do re re re mi sol la la la sol fa mi re mi mi mi fa fa fa sol do si la sol fa mi re do
Beau - ti - ful, beau - ti - ful star - light, Glim-mer-ing bright-ly a - bove, Grand-er in beau - ty than sun - light, Show - ing the depths of God's love.

No. 48. Bass cleff. Explain that it prepares the staff so the second space may represent the pitch C.

do do re re mi mi fa sol sol fa fa mi mi re do do re re mi mi fa sol la sol fa mi re do
Here we come with something new, Gen-tle-men, it is for you, Bass Cleff is its name you see, Second space will stand for C.

No. 49. Explain the brace. Let all sing the treble, then the bass; then divide the class, singing both parts.

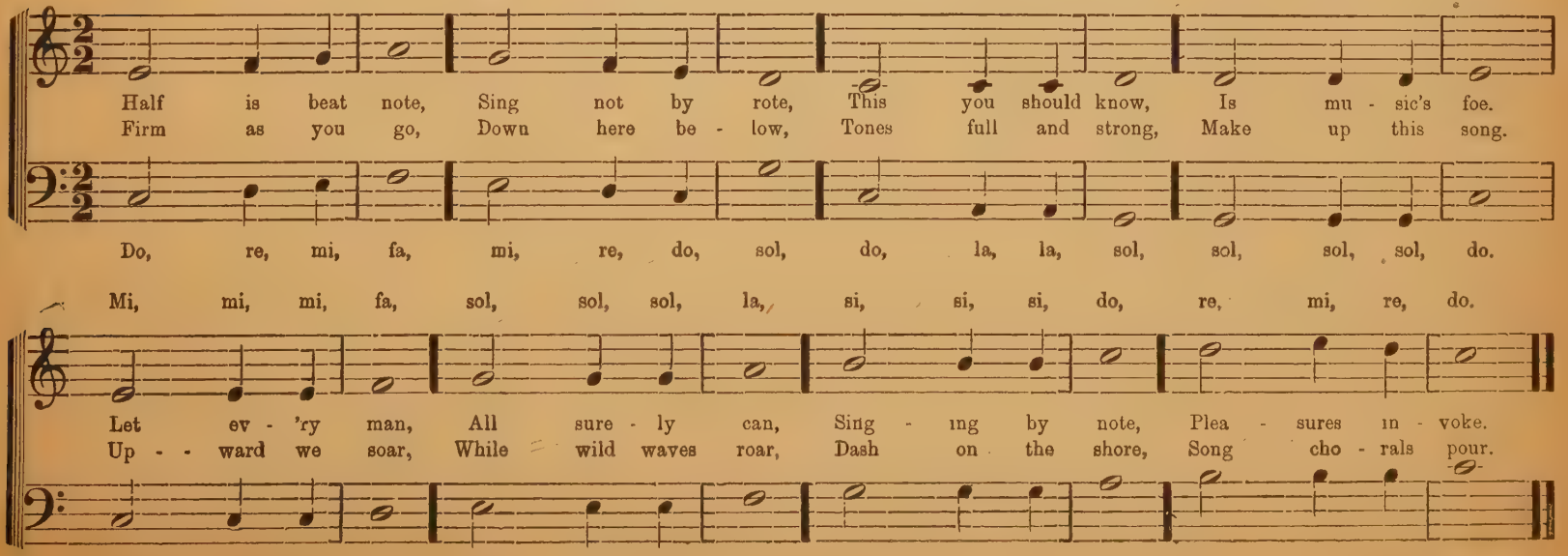

mi mi fa fa sol la sol la la si si do do si si si do sol la si do si la sol fa mi re do
1. Treble staff is used to show Higher tones, and not so low As when writ - ten on the bass, Though cor - rect in eith - er place.
2. La-dies, sing from tre - ble staff, Thus it is pre-pared for you, Al - so learn to read from bass, Though not heed - ed, but by few.
3. Gen-tle - men, you have no right To con-fine yourselves to bass, Tre - ble staff will give more light, Be at home in eith - er place.
do do re re mi fa mi fa fa sol sol la la sol sol fa mi mi fa re do sol fa mi re do sol do

No. 50. Here the teacher should give an explanation, and also illustrate the difference of pitch between the Male and Female voices, also show the reason for the use of the two cleffs. Show where middle C is.

Far a - part but all in - vi - ting, Thus to sing on mid-dle C. Voi - ces blending all u - ni - ting, Now we se - pa - rate you see.
Do, do, si, la, sol, fa, mi, re, do, do, do, do, do, do, do, do, do, do, do, do, do, do, re, mi, fa, sol, la, si, do.

Far a - part but all in - vi - ting, Thus to sing on mid-dle C. Voi - ces blending, all u - ni - ting, Now we se - pa - rate you see,
Do, do, re, mi, fa, sol, la, si, do, do, do, do, do, do, do, do, do, do, do, do, do, do, si, la, sol, fa, mi, re, do.

No. 51. Half as beat note. Double measure.

Mi, fa, sol, la, sol, fa, mi, re, do, do, do, re, re, re, re, mi.



Half is beat note, Sing not by rote, This you should know, Is mu - sic's foe.
Firm as you go, Down here be - low, Tones full and strong, Make up this song.

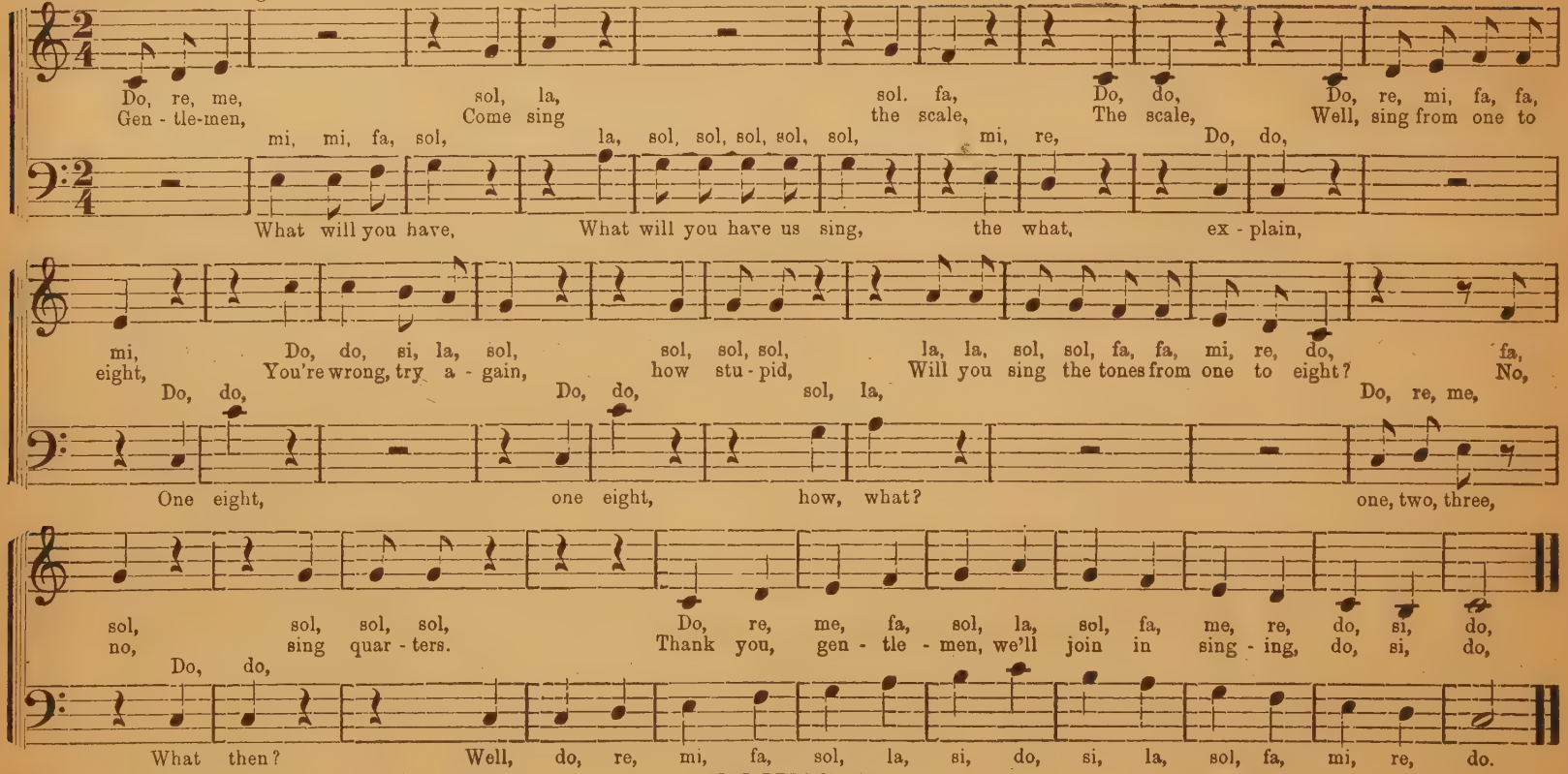
Do, re, mi, fa, mi, re, do, sol, do, la, la, sol, sol, sol, sol, do.

Mi, mi, mi, fa, sol, sol, sol, la, si, si, si, do, re, mi, re, do.

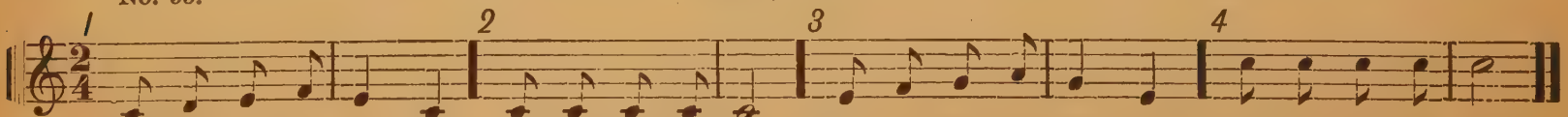
Let ev - 'ry man, All sure - ly can, Sing - ing by note, Plea - sures in - voke.
Up - - ward we soar, While wild waves roar, Dash on the shore, Song cho - rals pour.

Do, do, do, re, mi, mi, mi, fa, sol, sol sol, la, si, si, si, do.

No. 52. Sing this number first by syllable, then apply the words.


Do, re, me, sol, la, sol. fa, Do, do, Do, re, mi, fa, fa,
Gen - tle-men, Come sing the scale, The scale, Well, sing from one to
mi, mi, fa, sol, la, sol, sol, sol, sol, sol, mi, re, Do, do,
What will you have, What will you have us sing, the what, ex - plain,
mi, Do, do, si, la, sol, sol, sol, sol, la, la, sol, sol, fa, fa, mi, re, do, fa,
eight, You're wrong, try a - gain, how stu - pid, Will you sing the tones from one to eight? No,
Do, do, Do, do, sol, la, Do, re, me,
One eight, one eight, how, what? one, two, three,
sol, sol, sol, sol, Do, re, me, fa, sol, la, sol, fa, me, re, do, si, do,
no, sing quar - ters. Thank you, gen - tle - men, we'll join in sing - ing, do, si, do,
Do, do,
What then? Well, do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do.

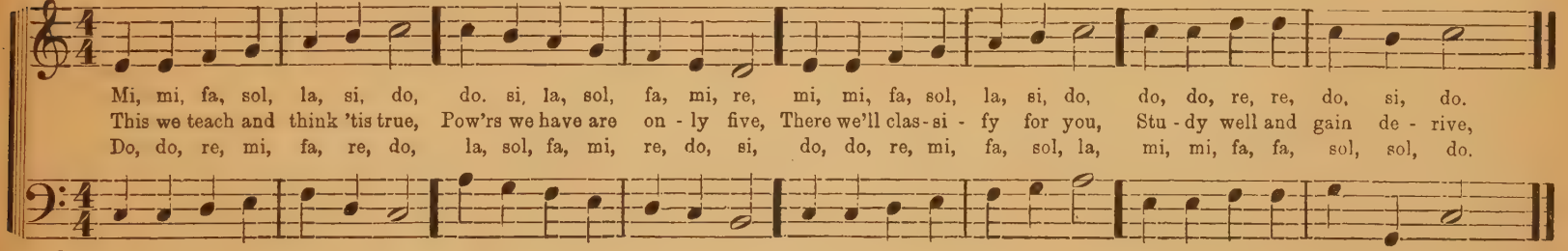
No. 53. **ROUND.***


1 2 3 4
1. For - ty lit - tle ur - chins Com - ing through the door, Push - ing crowd - ing, mak - ing A tre - men - dous roar.
2. Why don't you keep qui - et? Can't you keep the rule? Bless me this is pleas-ant, Teach - ing pub - lic school.
3. Dir - ty lit - tle fa - ces, Lov - ing lit - tle hearts, Eyes brim - ful of mis-chief, Skilled in all its arts.
4. That's a pre-cious dar - ling! What are you a - bout? "May I pass the wat - er," "Please may I go out?"

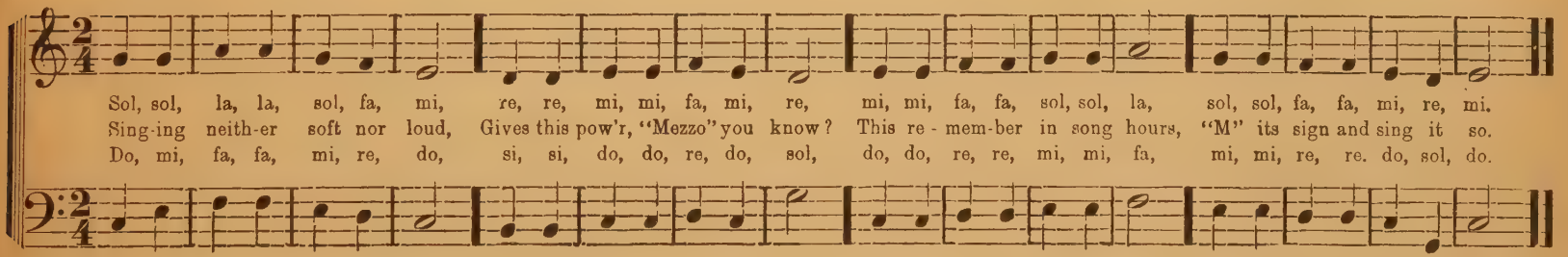
*Each division sing the four stanza's without stopping.

No. 54.

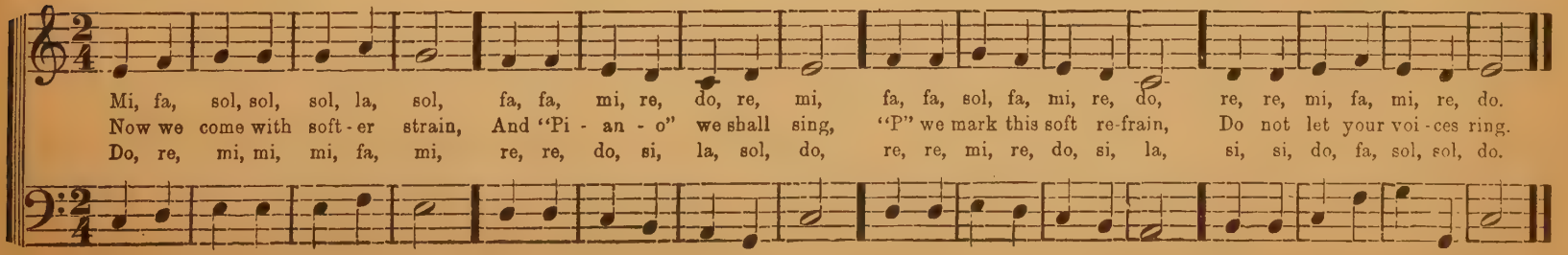
The following five exercises will give the principal powers, viz: Mezzo, Piano, Pianissimo, Forte and Fortissimo. Mezzo being the medium power we find on either side two powers. Soft and very soft, Loud and very loud.

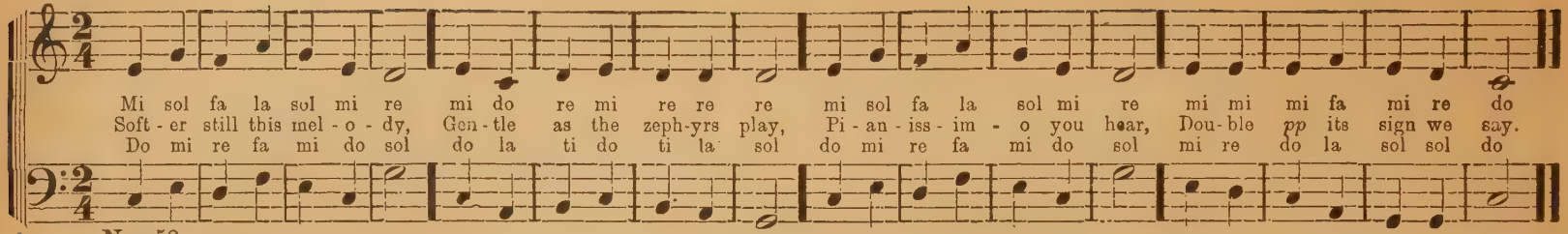

Mi, mi, fa, sol, la, si, do, do. si, la, sol, fa, mi, re, mi, mi, fa, sol, la, si, do, do, do, re, re, do, si, do.
This we teach and think 'tis true, Pow'rs we have are on - ly five, There we'll clas - si - fy for you, Stu - dy well and gain de - rive,
Do, do, re, mi, fa, re, do, la, sol, fa, mi, re, do, si, do, do, re, mi, fa, sol, la, mi, mi, fa, fa, sol, sol, do.

No. 55.

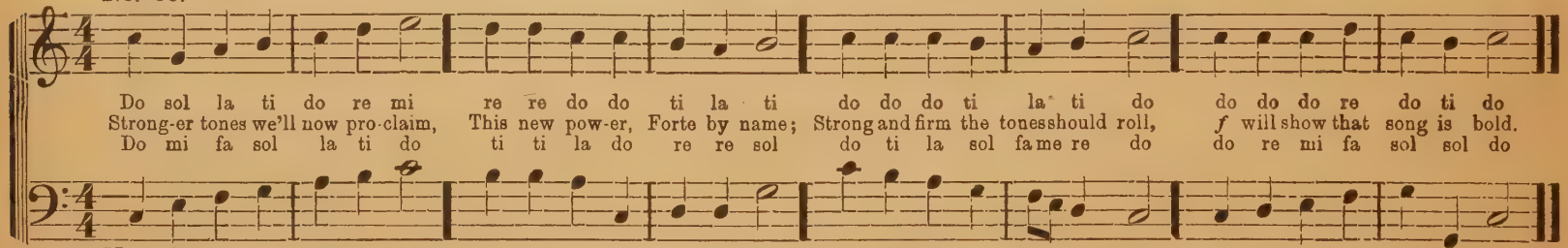

Sol, sol, la, la, sol, fa, mi, re, re, mi, mi, fa, mi, re, mi, mi, fa, fa, sol, sol, la, sol, sol, fa, fa, mi, re, mi.
Sing-ing neith-er soft nor loud, Gives this pow'r, "Mezzo" you know? This re - mem-ber in song hours, "M" its sign and sing it so.
Do, mi, fa, fa, mi, re, do, si, si, do, do, re, do, sol, do, do, re, re, mi, mi, fa, mi, mi, re, re. do, sol, do.

No. 56.

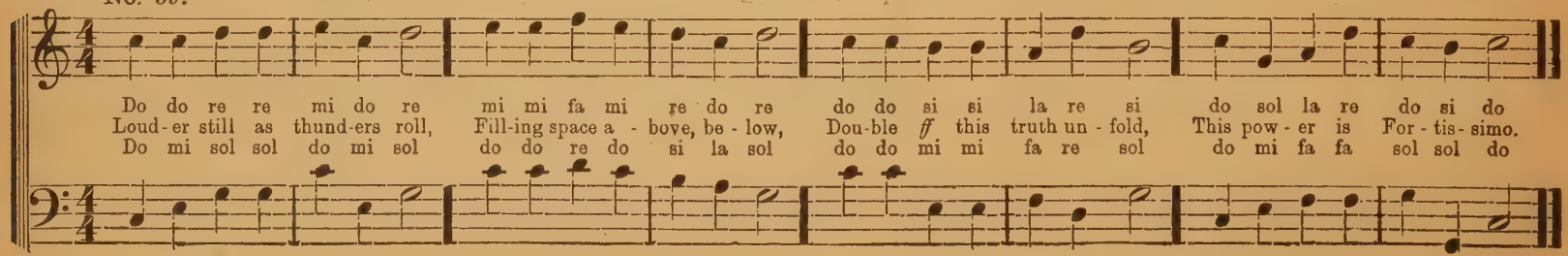

Mi, fa, sol, sol, sol, la, sol, fa, fa, mi, re, do, re, mi, fa, fa, sol, fa, mi, re, do, re, re, mi, fa, mi, re, do.
Now we come with soft - er strain, And "Pi - an - o" we shall sing, "P" we mark this soft re-frain, Do not let your voi - ces ring.
Do, re, mi, mi, mi, fa, mi, re, re, do, si, la, sol, do, re, re, mi, re, do, si, la, si, si, do, fa, sol, sol, do.

No. 57.

Mi sol fa la sol mi re mi do re mi re re re mi sol fa la sol mi re mi mi mi fa mi re do
Soft-er still this mel-o-dy, Gen-tle as the zeph-yrs play, Pi-an-iss-im-o you hear, Dou-ble pp its sign we say.
Do mi re fa mi do sol do la ti do ti la sol do mi re fa mi do sol mi re do la sol sol do

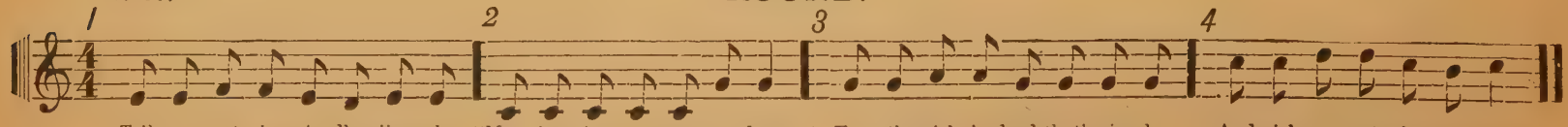
No. 58.


Do sol la ti do re mi re re do do ti la ti do do do ti la ti do do do do re do ti do
Strong-er tones we'll now pro-claim, This new pow-er, Forte by name; Strong and firm the tones should roll, f will show that song is bold.
Do mi fa sol la ti do ti ti la do re re sol do ti la sol fa me re do do re mi fa sol sol do

No. 59.


Do do re re mi do re mi mi fa mi re do re do do si si la re si do sol la re do si do
Loud-er still as thund-ers roll, Fill-ing space a-bove, be-low, Dou-ble ff this truth un-fold, This pow-er is For-tis-simo.
Do mi sol sol do mi sol do do re do si la sol do do mi mi fa re sol do mi fa fa sol sol do

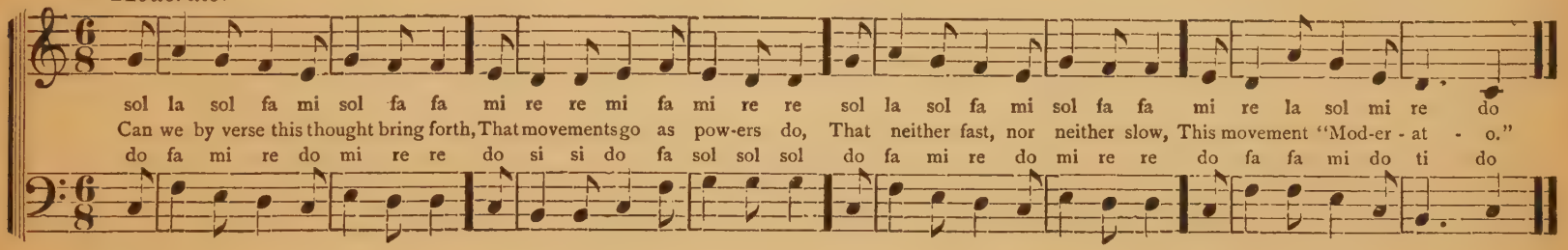
No. 60. ROUND.


1
2
3
4
Tell me not in i-dle jin-gle, "Mar-riage is an emp-ty dream;" For the girl is dead that's sin-gle, And girls are not what they seem.
Lives of mar-ried folks re-mind us, We can live our lives as well, And, de-part-ing leave be-hind us Such ex-am-ples as shall "tell."
Such ex-am-ple that an-oth-er, Wast-ing time in i-dle sport, A for-lorn, un-mar-ried broth-er, See-ing, shall take heart and court.
Let us then be up and do-ing, With a heart on tri-umph set, Still con-triv-ing, still pur-su-ing, And each one a hus-band get.

No. 61. Among movements, we have the medium, or a movement neither fast nor slow, which is called *Moderato.* A movement somewhat faster is *Allegretto*, still faster, *Allegro*, very fast, *Presto.* On the opposite side of *Moderato*, we have *Andante*, rather slow, *Andantino*, not so slow, *Adagio*, signifying a very slow movement. It is not necessary at all times to mark the movement of a tune, as that can be left to the good taste and judgement of the Director.

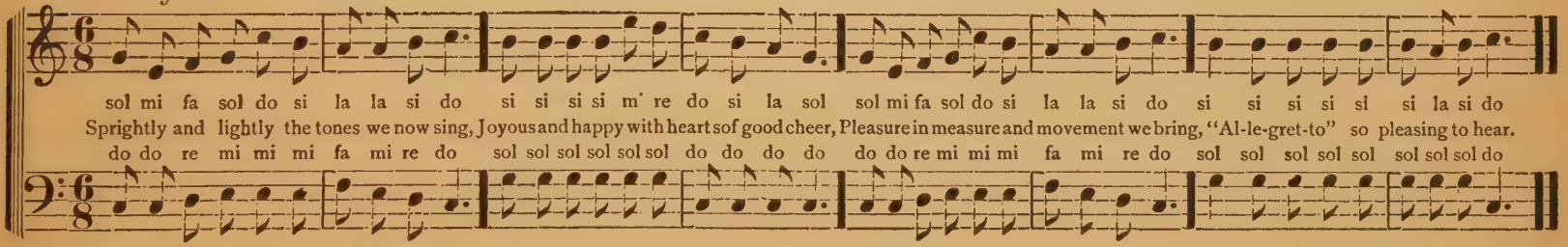
No. 62.

Moderato.


sol la sol fa mi sol fa fa mi re re mi fa mi re re sol la sol fa mi sol fa fa mi re la sol mi re do
Can we by verse this thought bring forth, That movements go as pow-ers do, That neither fast, nor neither slow, This movement "Mod-er - at - o."
do fa mi re do mi re re do si si do fa sol sol sol do fa mi re do mi re re do fa fa mi do ti do

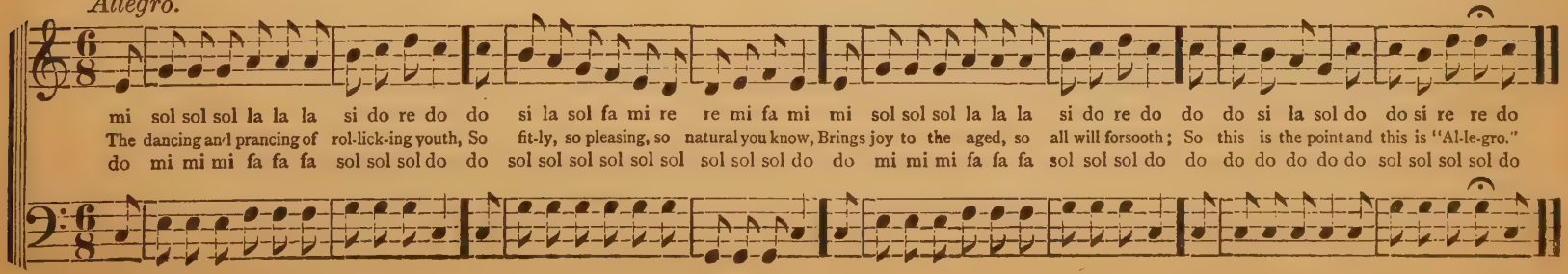
No. 63.

Allegretto.


sol mi fa sol do si la la si do si si si si m' re do si la sol sol mi fa sol do si la la si do si si si si si si la si do
Sprightly and lightly the tones we now sing, Joyous and happy with heart sof good cheer, Pleasure in measure and movement we bring, "Al-le-gret-to" so pleasing to hear.
do do re mi mi mi fa mi re do sol sol sol sol sol sol do do do do do do re mi mi mi fa mi re do sol sol sol sol sol sol sol sol do

No. 64.

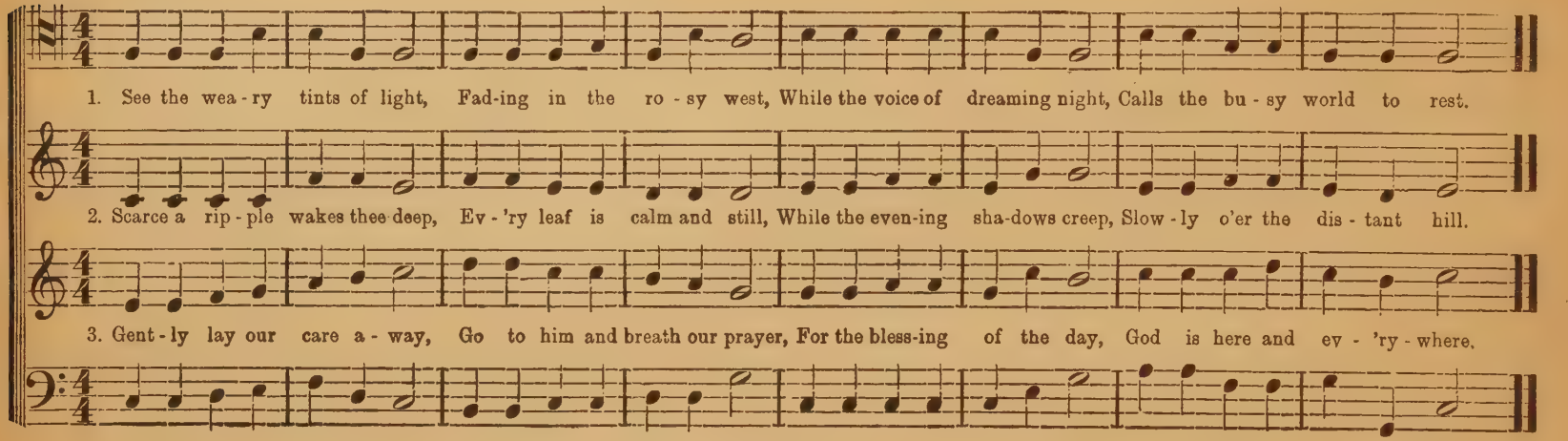
Allegro.

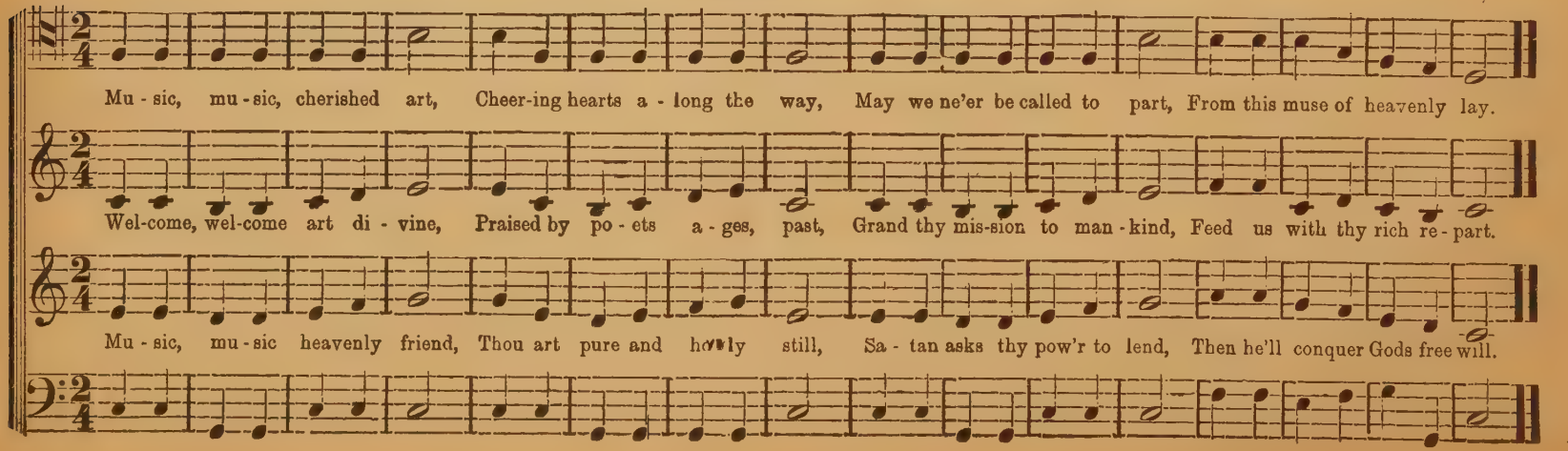

mi sol sol sol la la la si do re do do si la sol fa mi re re mi fa mi mi sol sol sol la la la si do re do do do si la sol do do si re re do
The dancing and prancing of rol-lick-ing youth, So fit-ly, so pleasing, so natural you know, Brings joy to the aged, so all will forsooth; So this is the point and this is "Al-le-gro."
do mi mi mi fa fa fa sol sol sol do do sol sol sol sol sol sol sol sol do do mi mi mi fa fa fa sol sol sol do do do do do do do sol sol sol sol do

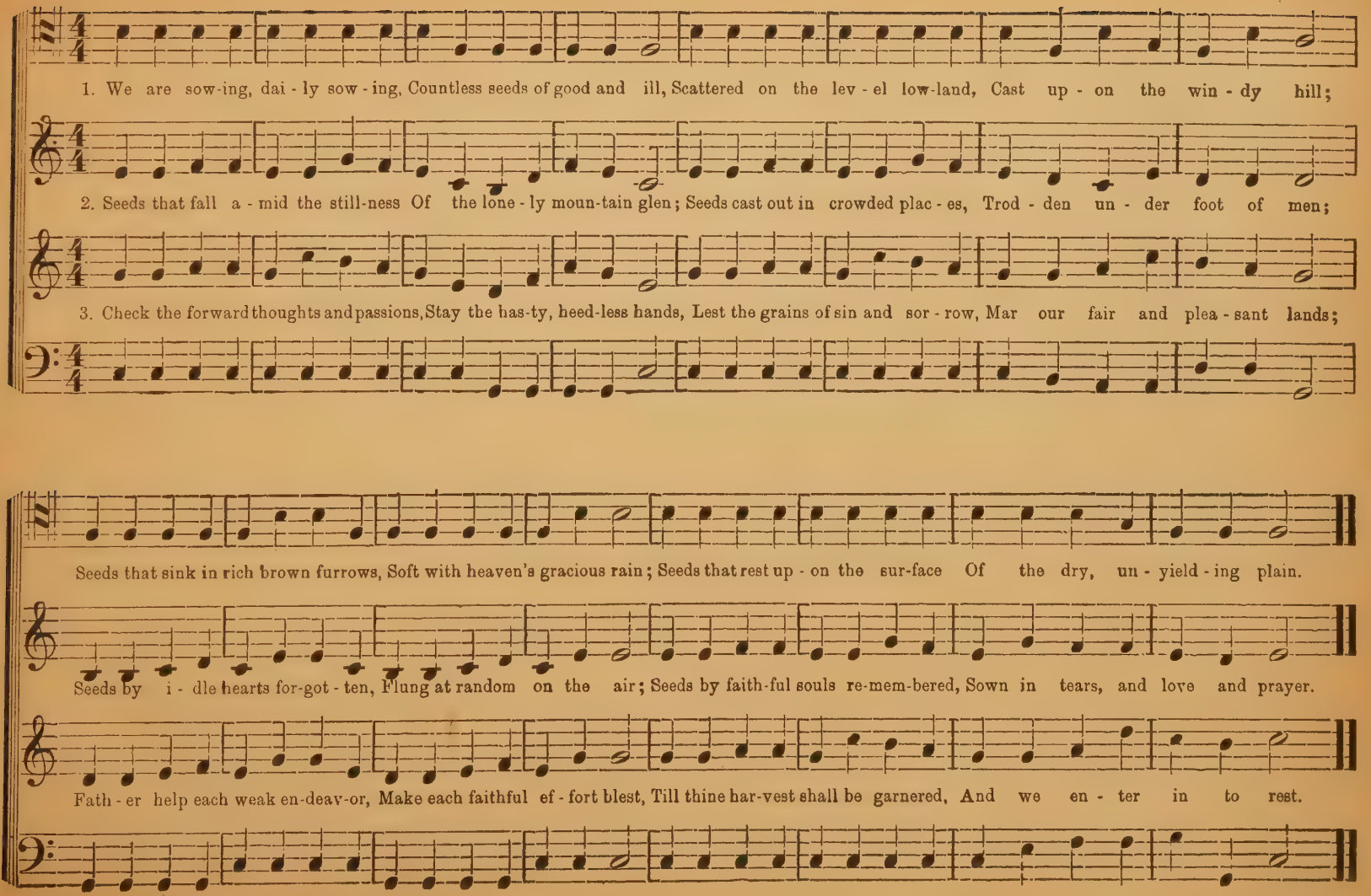
EVENING SONG.

Explain the Tenor Clef. Also Explain the four parts Soprano, Alto, Tenor and Base. All sing each part separately by syllables then their respective parts.

J. J. J.

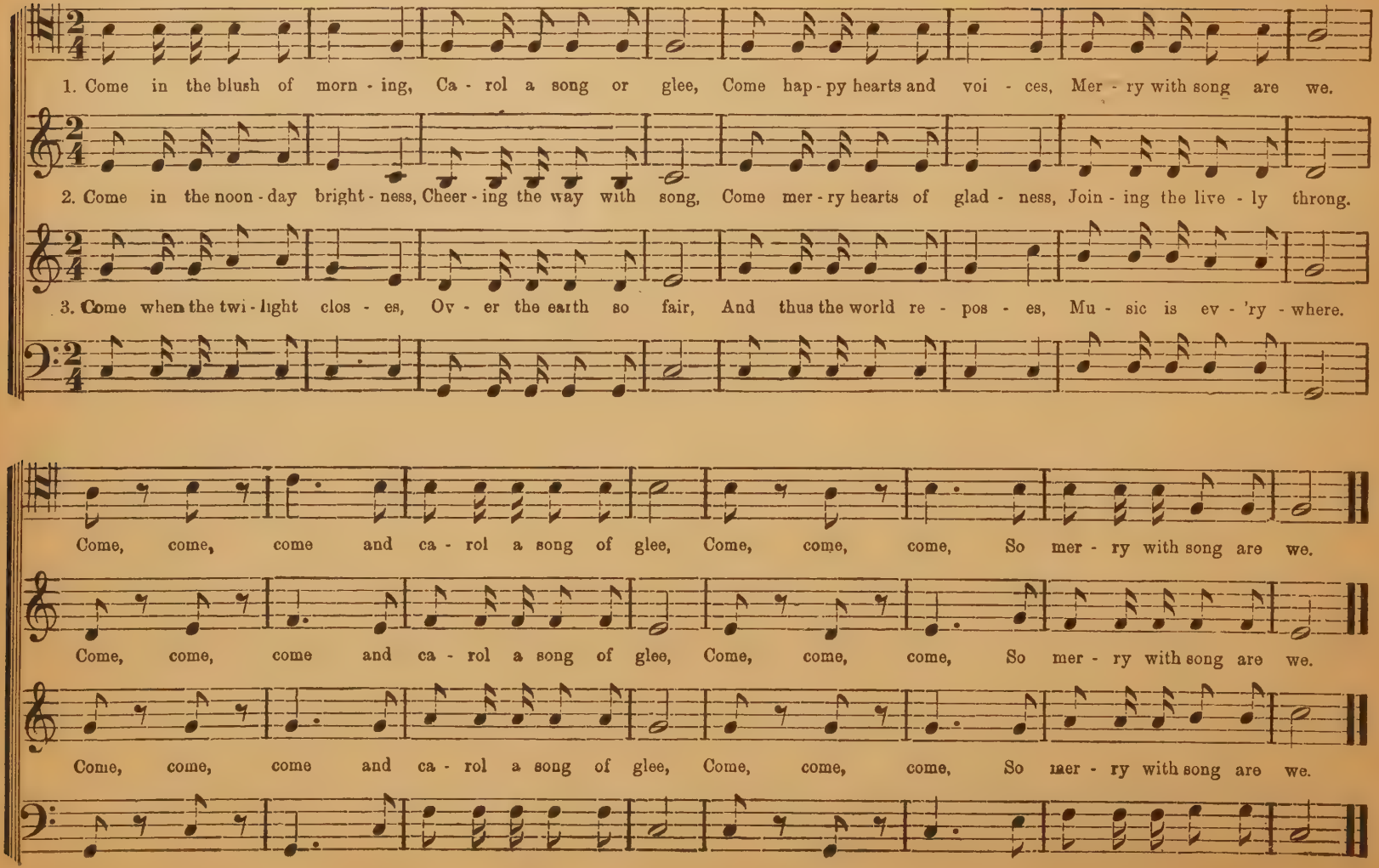

1. See the wea - ry tints of light, Fad-ing in the ro - sy west, While the voice of dreaming night, Calls the bu - sy world to rest.
2. Scarce a rip - ple wakes thee deep, Ev - 'ry leaf is calm and still, While the even-ing sha-dows creep, Slow - ly o'er the dis - tant hill.
3. Gent - ly lay our care a - way, Go to him and breath our prayer, For the bless-ing of the day, God is here and ev - 'ry - where.

MUSIC.

Mu - sic, mu - sic, cherished art, Cheer-ing hearts a - long the way, May we ne'er be called to part, From this muse of heavenly lay.
Wel-come, wel-come art di - vine, Praised by po - ets a - ges, past, Grand thy mis-sion to man - kind, Feed us with thy rich re - part.
Mu - sic, mu - sic heavenly friend, Thou art pure and holy still, Sa - tan asks thy pow'r to lend, Then he'll conquer Gods free will.


1. We are sow-ing, dai - ly sow - ing, Countless seeds of good and ill, Scattered on the lev - el low-land, Cast up - on the win - dy hill;
2. Seeds that fall a - mid the still-ness Of the lone - ly moun-tain glen; Seeds cast out in crowded plac - es, Trod - den un - der foot of men;
3. Check the forward thoughts and passions, Stay the has-ty, heed-less hands, Lest the grains of sin and sor - row, Mar our fair and plea - sant lands;
Seeds that sink in rich brown furrows, Soft with heaven's gracious rain; Seeds that rest up - on the sur-face Of the dry, un - yield - ing plain.
Seeds by i - dle hearts for-got - ten, Flung at random on the air; Seeds by faith-ful souls re-mem-bered, Sown in tears, and love and prayer.
Fath - er help each weak en-deav-or, Make each faithful ef - fort blest, Till thine har-vest shall be garnered, And we en - ter in to rest.

CAROL A SONG.

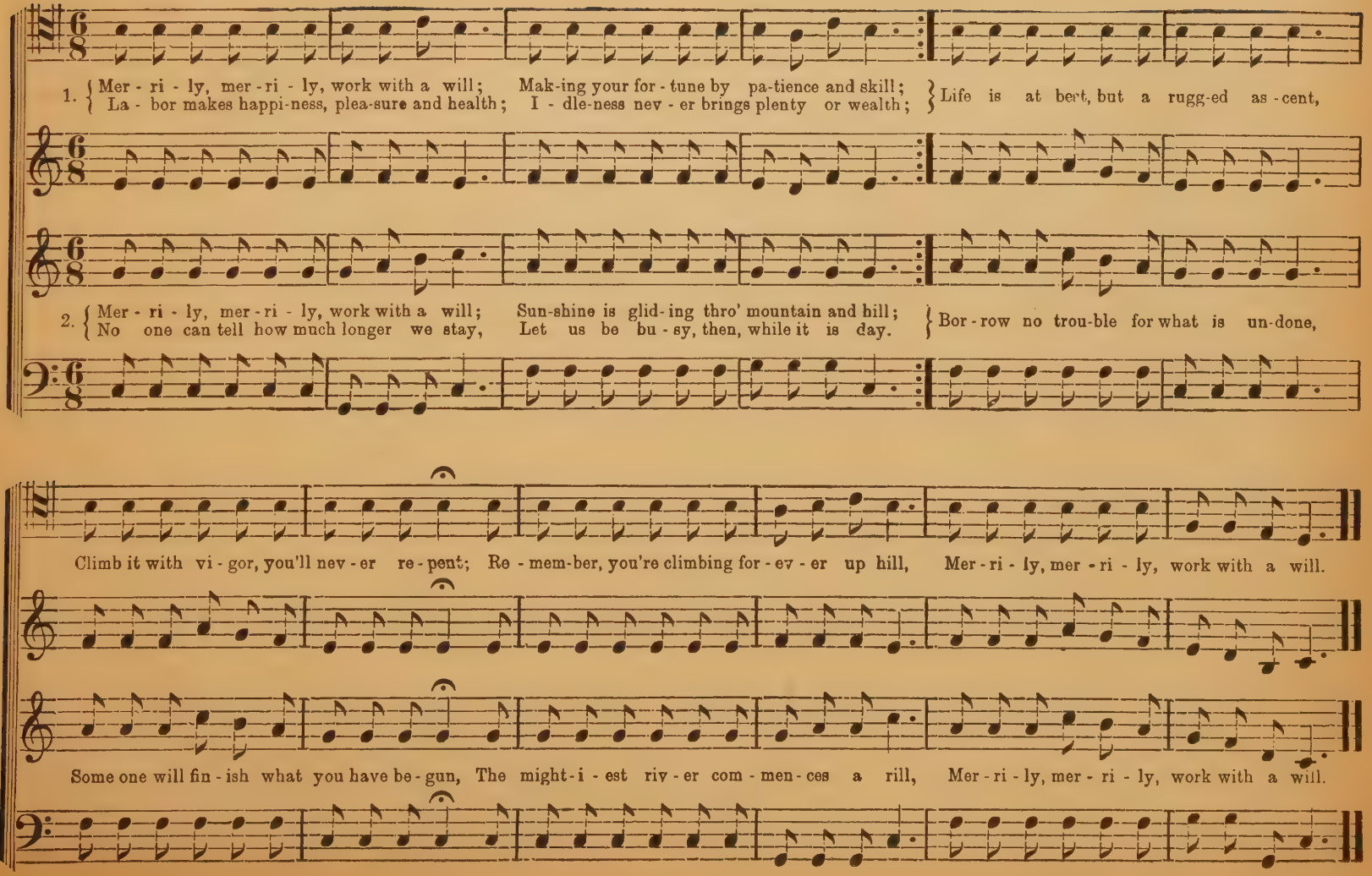
J. J. JELLEY.

Sixteenth note introduced. Sing by syllable first, use bright quality of voice in singing words.

1. Come in the blush of morn - ing, Ca - rol a song or glee, Come hap - py hearts and voi - ces, Mer - ry with song are we.
2. Come in the noon - day bright - ness, Cheer - ing the way with song, Come mer - ry hearts of glad - ness, Join - ing the live - ly throng.
3. Come when the twi - light clos - es, Ov - er the earth so fair, And thus the world re - pos - es, Mu - sic is ev - 'ry - where.
Come, come, come and ca - rol a song of glee, Come, come, come, So mer - ry with song are we.
Come, come, come and ca - rol a song of glee, Come, come, come, So mer - ry with song are we.
Come, come, come and ca - rol a song of glee, Come, come, come, So mer - ry with song are we.

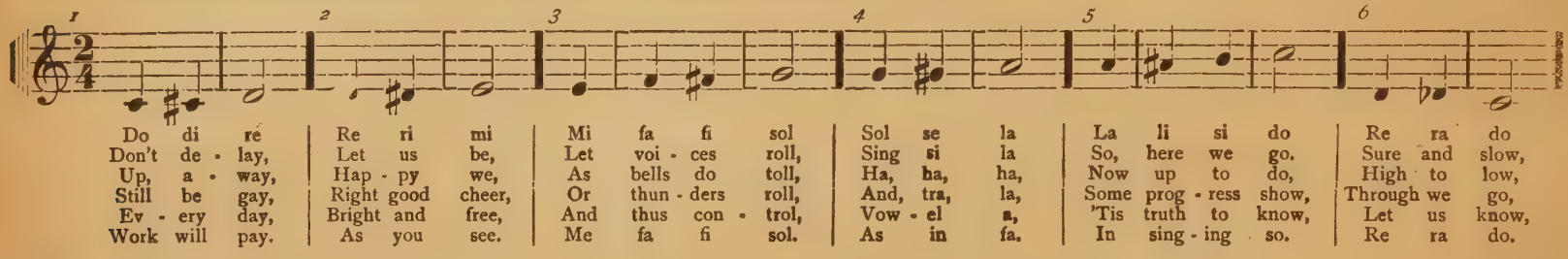
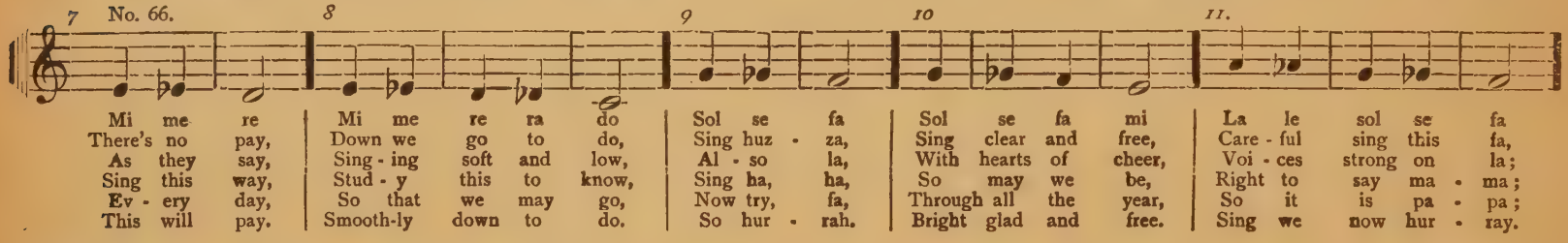
WORK SONG.

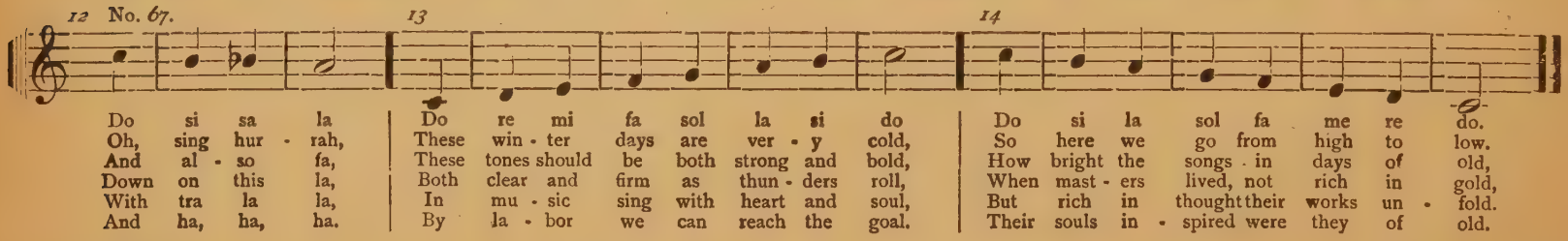
Explain the repeat.

J. J. J.

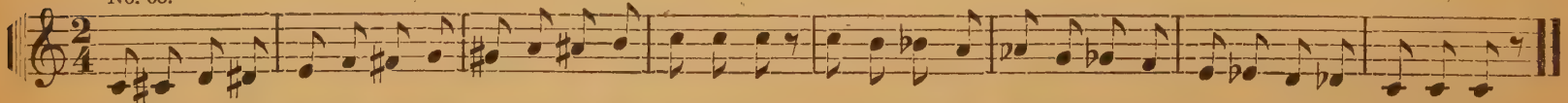

1. Mer - ri - ly, mer - ri - ly, work with a will; Mak-ing your for - tune by pa-tience and skill;
La - bor makes happi-ness, plea-sure and health; I - dle-ness nev - er brings plenty or wealth;
Life is at best, but a rugg-ed as - cent,
2. Mer - ri - ly, mer - ri - ly, work with a will; Sun-shine is glid-ing thro' mountain and hill;
No one can tell how much longer we stay, Let us be bu - sy, then, while it is day.
Bor - row no trou-ble for what is un-done,
Climb it with vi - gor, you'll nev - er re - pent; Re - mem-ber, you're climbing for - ev - er up hill, Mer - ri - ly, mer - ri - ly, work with a will.
Some one will fin - ish what you have be - gun, The might - i - est riv - er com - men - ces a rill, Mer - ri - ly, mer - ri - ly, work with a will.

CHROMATIC TONES. Imitation Exercises.

No. 65. The following exercises are designed for imitation practice. Teachers sing first, the school responds, going through each group of exercises. From the first lesson of the term until the close these should be practiced. Give theory afterwards.

No. 66.

No. 67.

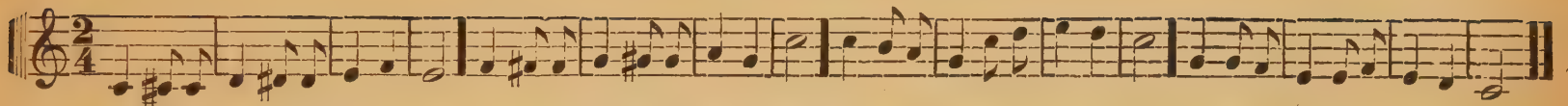

12
13
14
Do si sa la
Oh, sing hur - rah,
And al - so fa,
Down on this la,
With tra la la,
And ha, ha, ha.
Do re mi fa sol la si do
These win - ter days are ver - y cold,
These tones should be both strong and bold,
Both clear and firm as thun - ders roll,
In mu - sic sing with heart and soul,
By la - bor we can reach the goal.
Do si la sol fa me re do.
So here we go from high to low.
How bright the songs - in days of old,
When mast - ers lived, not rich in gold,
But rich in thought their works un - fold.
Their souls in - spired were they of old.

No. 68.


Do di re ri me fa fi sol si la li si do do do do si se la le sol se fa mi me re ra do do do.
1. What's the use, this waste of time in sing-ing this chro - mat - ic scale? Oh! what hor- rid rasp- ing tones! we fear that we shall not pre- vail.
2. 'Tis es - sen- tial, now pre- pare to prac-tice faith - ful - ly each day. These chro-mat-ic tones both up and down and then we'll call it play.
3. If by prac-tice we can mas - ter all these tones both up and down, Then why mur-mur and com-plain, and let your face show such a frown?
4. If a bod- y meet a bod - y com- ing through the rye, ha, ha, If a bod - y kiss a bod - y, need a bod - y cry? ha, ha.

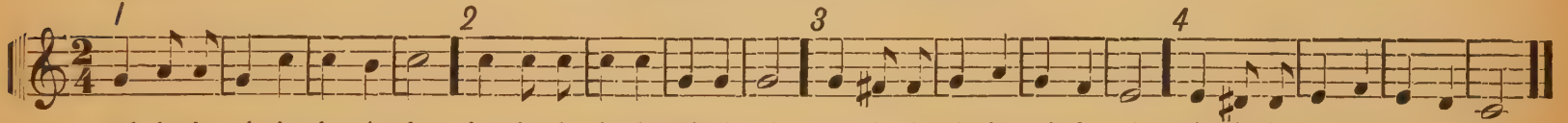
No. 69.

Explain Chromatic Tones.



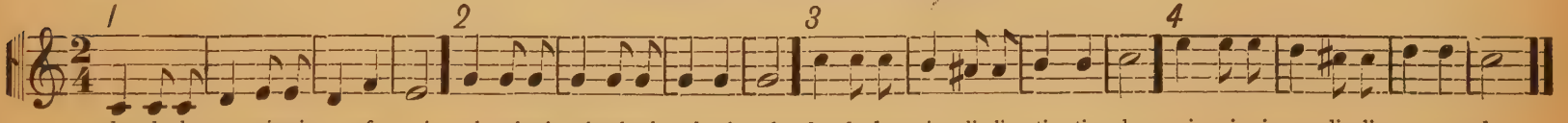
do di di re ri ri mi fa mi fa fi fi sol si si la sol do do si la sol do re mi re do sol sol fa mi mi fa mi re do
One, sharp one, two, sharp two, thus you hear, Four, sharp four, five, sharp five, do not fear, Strike boldly out, though 'tis hard to sing, Chromatic tones when we first be - gin.

No. 70.

ROUND.—In Four Parts.

sol la la sol do do si do do do do do do sol sol sol sol fi fi sol la sol fa mi mi ri ri mi fa mi re do
Tones foreign to the key are found, This we will teach you in this round, Here sharp four will no dis-cord make, So sharp two use with no mistake.

No. 71.

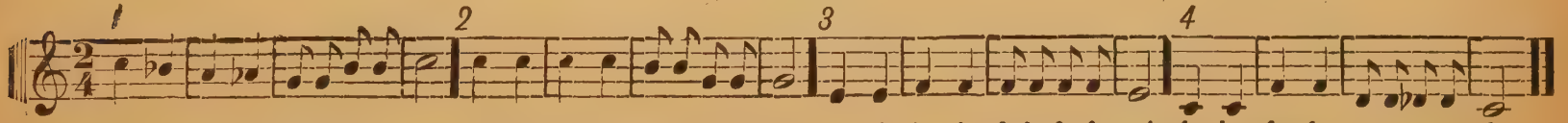
ROUND.—In Four Parts.



do do do re mi mi re fa mi sol sol sol sol sol sol sol sol sol do do do si li li ti ti do mi mi mi re di di re re do
Come to the woodland without de - lay, View-ing the scenes of the for-est wild, Mer-ry the sound of the voi-ces gay, Hap - py these days to both man and child.

No. 72.

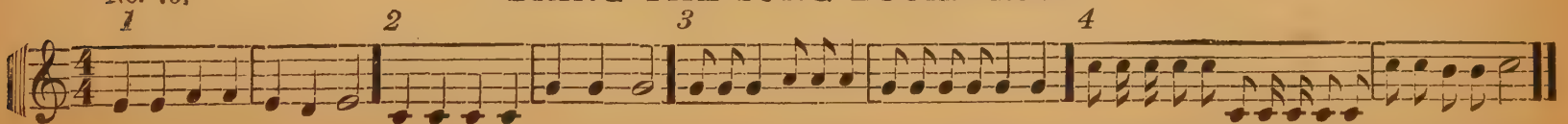
ROUND.



do si la le sol sol si si do do do do do si si sol sol sol mi mi fa fa fa fa fa mi do do fa fa re re ra ra do
Here chro-mat-ic tones are pleasing sure, Introduced by flats, so well you know, Give at - ten-tion, you may not endure, Thus to practice on these tones below.

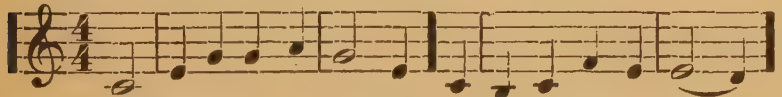
No. 73.

BRING THE SONG BOOK.—Round.

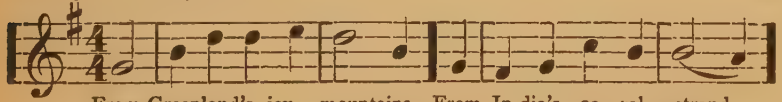


mi mi fa fa mi re mi do do do do sol sol sol sol sol sol la la la sol sol sol sol sol sol do do do do do do do do do do do si si do
Bring the song book, quickly bring, Here we'll sit, and here we'll sing, Mer-ri-ly, mer-ri-ly singing here together, Tra la la la la, Tra la la la la, Tra la la la la.

One of the great bugbears that frighten and carry dismay into the singing school is the subject called "transposition." They seem to draw from the word a meaning of incomprehensibility, and many at this point give up the subject of notation entirely, thinking it so abstruse that they cannot fathom it. Whereas, if the teacher would simply speak of the formation of new keys, instead of saying, "We will now take up transposition," this would create an interest and would be in keeping with previous work. To take any other than C as key tone or as the home feeling, is not necessarily transposition; to transpose is the act of writing, playing or singing a given tune or melody, from a certain named key to one higher or lower. For an illustration let us take a part of the old tune, "Missionary Hymn." You observe that it is given in the key C.



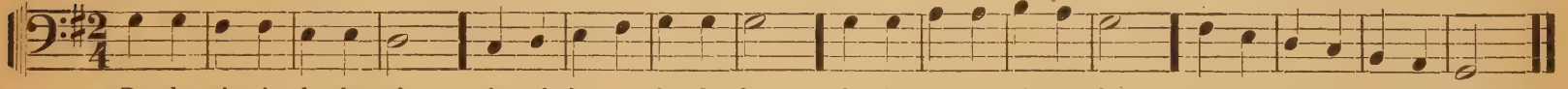
Which is now transposed to the key of G, or, to be more explicit, instead of C being the key tone or home feeling or repose, G becomes the repose or key tone.

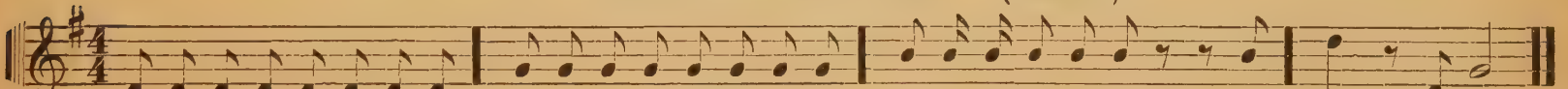


It is not necessary to speak of the matter, or even to mention the formation of new keys. If your work has been well done up to this point they understand that the G, C or F clef has been used to prepare the staff for the key of C, and that the C family is composed of the pitches C, D, E, F, G, A, and B. Ask your school to name the pitches as you sing C, E, G, A, B, A, G, F sharp, B. Does C make a good key tone by using F sharp? Let school sing the pitches F, G, A, B, A, G, F sharp. Now sing key tone; they will sing G. We discover now that the F sharp changes the relationship of the pitches, and instead of C being key tone, it is now four, and G is the key tone. What pitch heard in C that is not wanted in G? What pitch is wanted in G that is not heard in C? Therefore, we find that it is necessary to prepare the staff to show that the new pitch, F sharp, is wanted. This is done by using the character called a sharp, which is placed on the F degree. It will be observed, however, that on each staff there are two F degrees, but by common consent or usage but one degree of the staff is sharped, viz: the fifth line of treble and tenor and fourth line of base staff. This suffices for the higher and lower octave. It is readily observed that no "transposition" has taken place, but simply the key relationship has been changed and the staff thus prepared to show that a pitch other than C has been taken as key tone. Therefore sharping the F degree is to prepare the staff for the key of G, which is plain, simple and easy of comprehension. In C the staff is said to be "natural," no degrees sharped or flatted. The teacher sings the following pitches: C, E, G, C, (1, 3, 5, 8), B, C, B flat, having instructed the class previously that if they should hear a pitch not heard in C, to answer "New tone." When B flat is sung they will readily answer "New tone." Question the class as to whether the new tone is higher or lower than B. If higher, we would call it B sharp, but as it is lower than the pitch B, we will call it B flat. Give a practical drill upon the pitches C, B and B flat until they are familiar with the new tone. Then ask them to sing down until they come to the key tone, and by all means draw from the school the pitch of the new key, which will be F. Question as to the pitch heard in key of F, not heard in key of C, also what degree must be flatted. This will be understood by all, and by a similar process introduce other keys. If this method is observed throughout there will be no difficulty in presenting all the various keys. The author's advice would be, to say nothing about major, minor or augmented seconds, or the measuring tools which are used to measure the size of intervals, viz: whole steps, half steps or step and a half. Defer these until you are through the keys once. Then you will have ample time to elucidate the above topics, and your pupils will be better prepared to comprehend them and will be ready to receive the subject with alacrity. Following this page all the keys commonly used are introduced, each key followed by a few practical tunes in the same key.

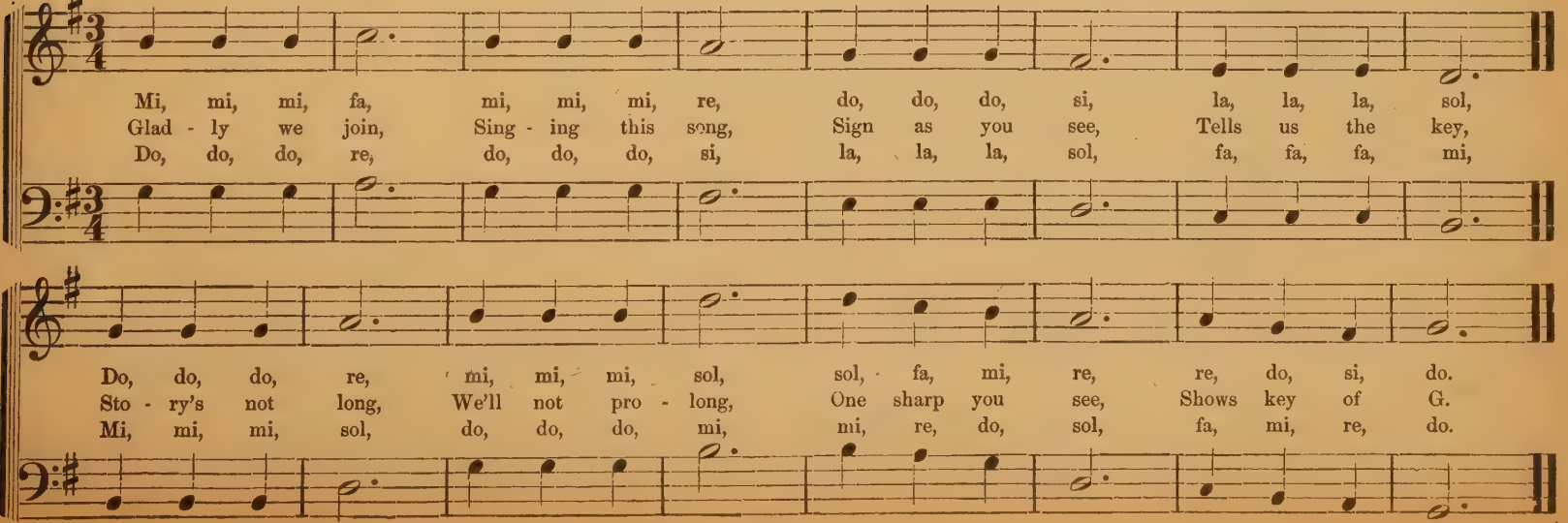
74. Key of G with the F degree sharped. What pitch heard in C not wanted in G? Give pitch names of the key.

Do, do, re, re, mi, fa, mi, fa, fa, mi, mi, re, re, do, si, si, si, si, do, re, mi, fa, mi, re, do, si, si, do.
Now what pitch in this new key Do we hear, not heard in C. F sharp lead-ing tone yet free, Hear we in the key of G.

75.

Do, do, si, si, la, la, sol, fa, sol, la, re, do, do, do, do, do, re, re, mi, re, do, si, la, sol, fa, mi, re, do.
Now we sing from this the base, With key-tone on this fourth space, And the staff pre-pared you see Makes the tones as free as C.

76. WHAT A CLATTER. (Round.)

What a clat-ter, what's the matter, Johnnys gone and spilt the bat-ter, Ov-er my nice new clothes, O dear, O dear.

77.

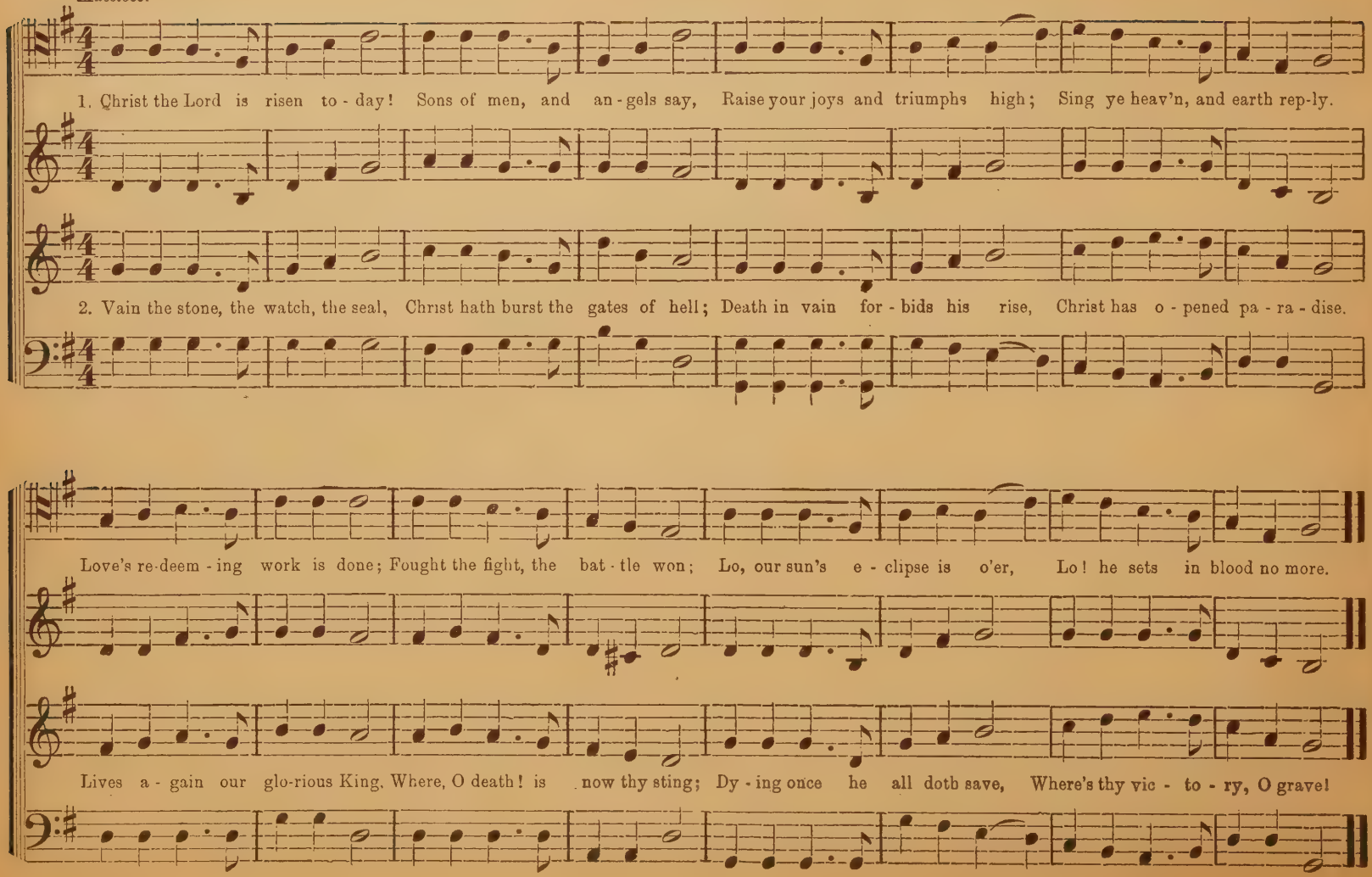


Mi, mi, mi, fa, mi, mi, mi, re, do, do, do, si, la, la, la, sol,
Glad-ly we join, Sing-ing this song, Sign as you see, Tells us the key,
Do, do, do, re, do, do, do, si, la, la, la, sol, fa, fa, fa, mi,

Do, do, do, re, mi, mi, mi, sol, sol, fa, mi, re, re, do, si, do.
Sto-ry's not long, We'll not pro-long, One sharp you see, Shows key of G.
Mi, mi, mi, sol, do, do, do, mi, mi, re, do, sol, fa, mi, re, do.

THE LORD IS RISEN TO-DAY. 7s. Double.

J. T. KINSEY.


Maestoso.
1. Christ the Lord is risen to - day! Sons of men, and an - gels say, Raise your joys and triumphs high; Sing ye heav'n, and earth rep-ly.
2. Vain the stone, the watch, the seal, Christ hath burst the gates of hell; Death in vain for - bids his rise, Christ has o - pened pa - ra - dise.
Love's re-deem - ing work is done; Fought the fight, the bat - tle won; Lo, our sun's e - clipse is o'er, Lo! he sets in blood no more.
Lives a - gain our glo-rious King. Where, O death! is now thy sting; Dy - ing once he all doth save, Where's thy vic - to - ry, O grave!

J. J. J.

J. J. J.

1. Yes, 'tis mu - sic, glo - rious mu - sic, That will cheer my wea - ry heart, As I wan - der on life's
2. When in youth I fond - ly prized thee, And my be - ing all a glow, With sweet strains of heav'n - ly
3. And in man - hood still I love thee, When the trials of life come fast, And thy ten - der lays seem
4. When my days on earth are clos - ing, And life's sun - set near at hand, Oh! sweet mu - sic be my

jour - ney, May I ne'er from thee de - part.
mu - sic, And my soul with joy o'er flow.

O sweet mu - sic, ten - der mu - sic, cheer my path - way, As I

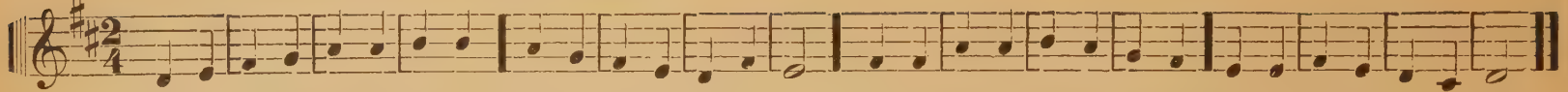
sweet - est, When the bur - dens o'er me cast,
com - fort, Till I reach that gold - en strand.

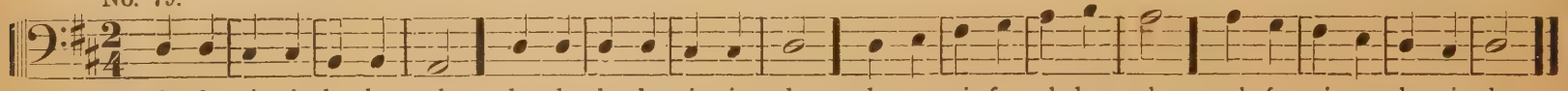
O sweet mu - sic, ten - der mu - sic, cheer my path - way, As I

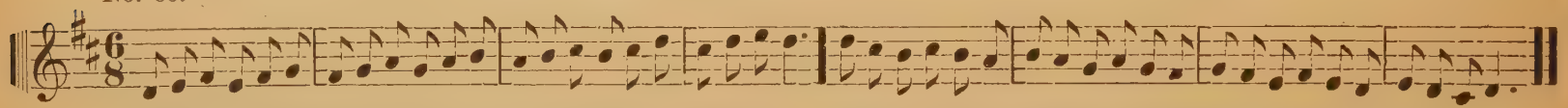
jour - ney on through life's tumultous seas, Lend thy soothing lays to bless me through the val - ley Of death's shadow, where my soul will be at ease.

jour - ney on through life's tumultous seas, Lend thy soothing lays to bless me through the val - ley Of death's shadow, where my soul will be at ease.

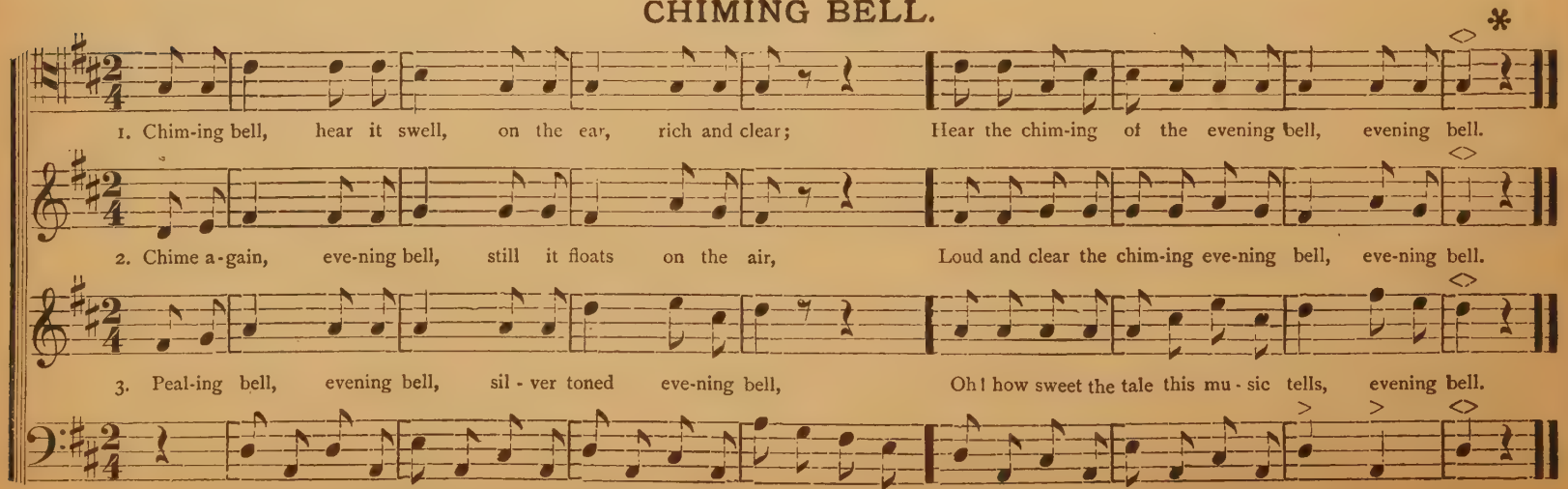
No. 78. Key of D. with F and C degrees sharped.


do re mi fa sol sol la la sol fa mi re do mi re mi mi sol sol la sol fa mi re re mi re do si do
Up-ward, on-ward is the mot-to, That we'll cherish as we go, Learn-ing this, that D is key tone, Sign two sharps which you should know.

No. 79.

do do si si la la sol do do do do si si do do re mi fa sol la sol sol fa mi re do si do
Will you heed this sim-ple rule? Right hand sharp is "si" you know, This we learn in sing-ing school, Next a - bove is sure - ly do.

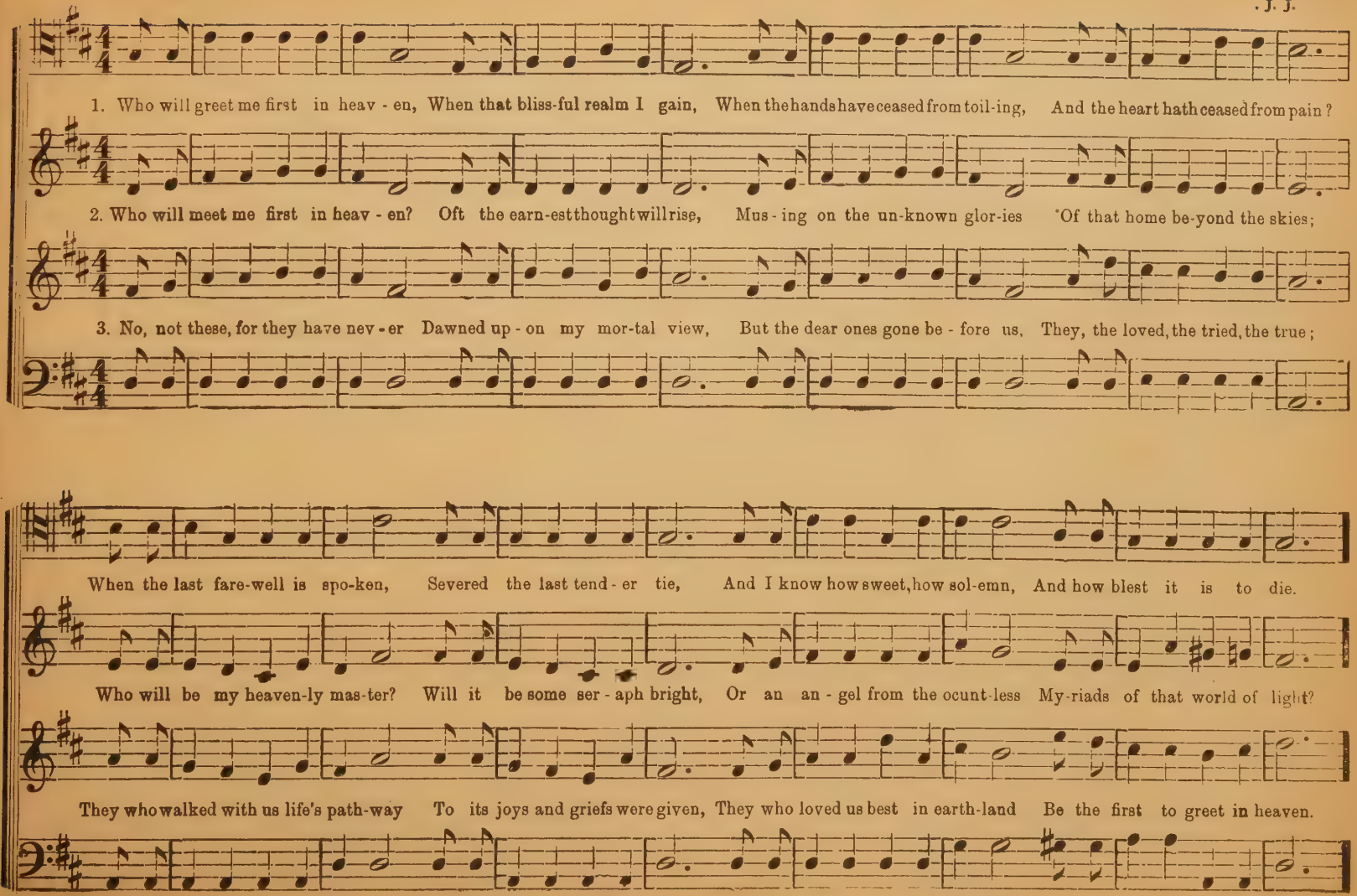
No. 80.

Mer-ri-ly mer-ri-ly mer-ri-ly mer-ri-ly mer-ri-ly mer-ri-ly mer-ri-ly O, Mer-ri-ly mer-ri-ly mer-ri-ly mer-ri-ly mer-ri-ly mer-ri-ly mer-ri-ly O.
Merrily singing with voices so clear and so beautiful, bringing its pleasure to all, Faithful in singing and faithful in study, will bring to each pupil a pleasant reward.

CHIMING BELL.


1. Chim-ing bell, hear it swell, on the ear, rich and clear; Hear the chim-ing of the evening bell, evening bell.
2. Chime a-gain, eve-ning bell, still it floats on the air, Loud and clear the chim-ing eve-ning bell, eve-ning bell.
3. Peal-ing bell, evening bell, sil - ver toned eve-ning bell, Oh! how sweet the tale this mu - sic tells, evening bell.
Ding dong ding dong ding dong ding dong ding dong ding dong, Hear the pealing ding dong ding dong ding dong ding dong ding dong bell.

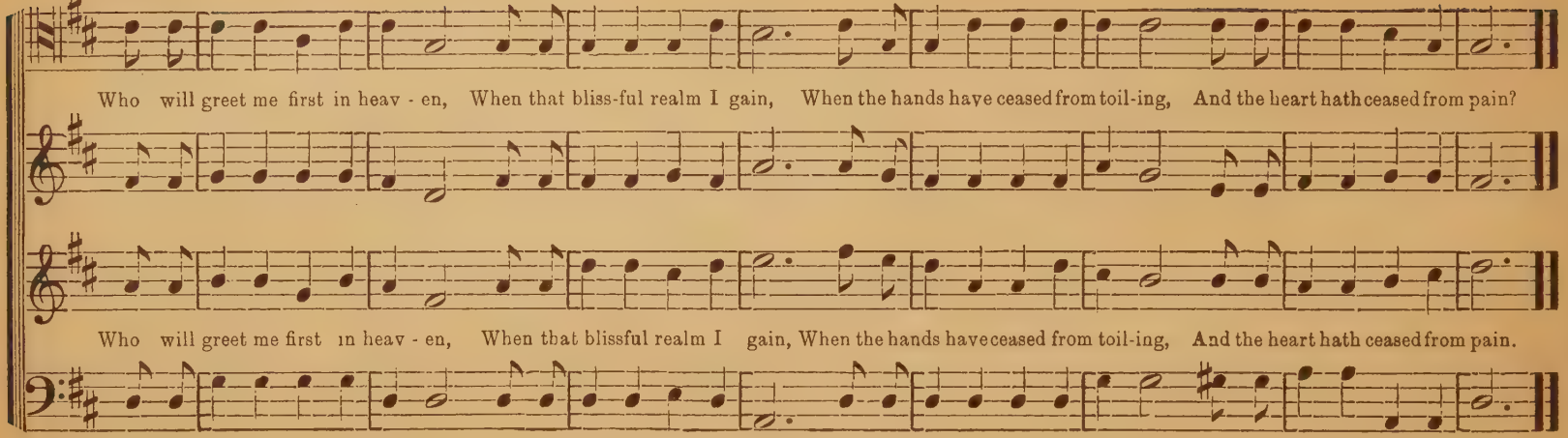
MY WELCOME BEYOND.

. J. J.

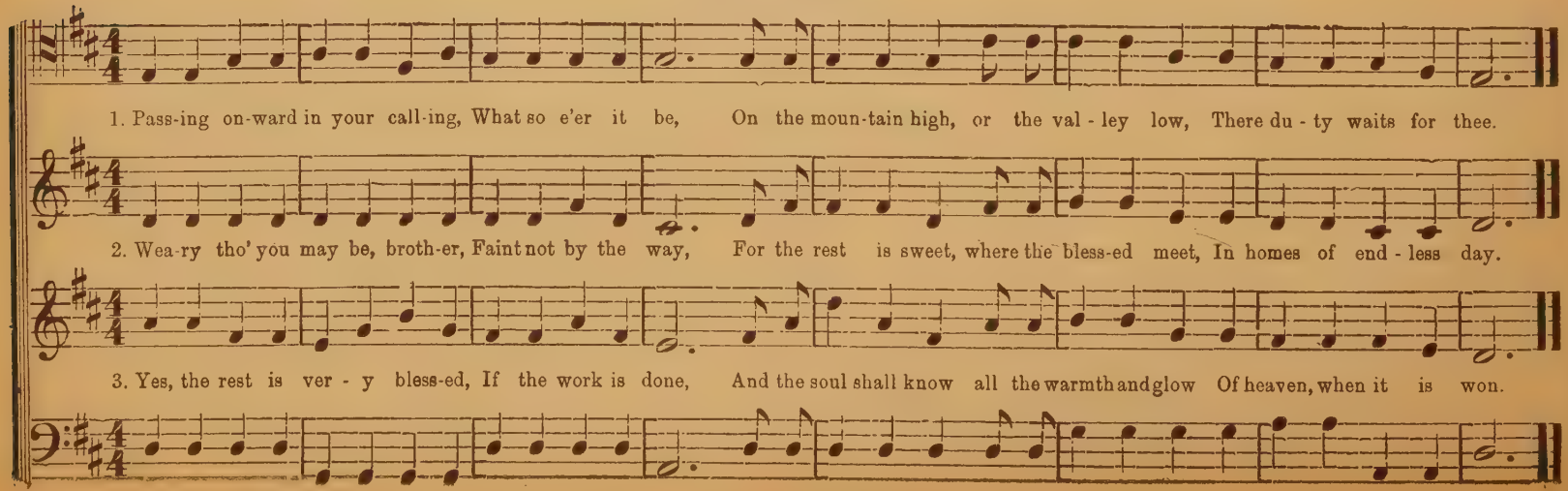

1. Who will greet me first in heav - en, When that bliss-ful realm I gain, When the hands have ceased from toil-ing, And the heart hath ceased from pain?
2. Who will meet me first in heav - en? Oft the earn-est thought will rise, Mus - ing on the un-known glor-ies Of that home be-yond the skies;
3. No, not these, for they have nev - er Dawned up - on my mor-tal view, But the dear ones gone be - fore us, They, the loved, the tried, the true;
When the last fare-well is spo-ken, Severed the last tend - er tie, And I know how sweet, how sol-emn, And how blest it is to die.
Who will be my heaven-ly mas-ter? Will it be some ser - aph bright, Or an an - gel from the ocunt-less My-riads of that world of light?
They who walked with us life's path-way To its joys and griefs were given, They who loved us best in earth-land Be the first to greet in heaven.

MY WELCOME BEYOND.—Concluded.

CHORUS.

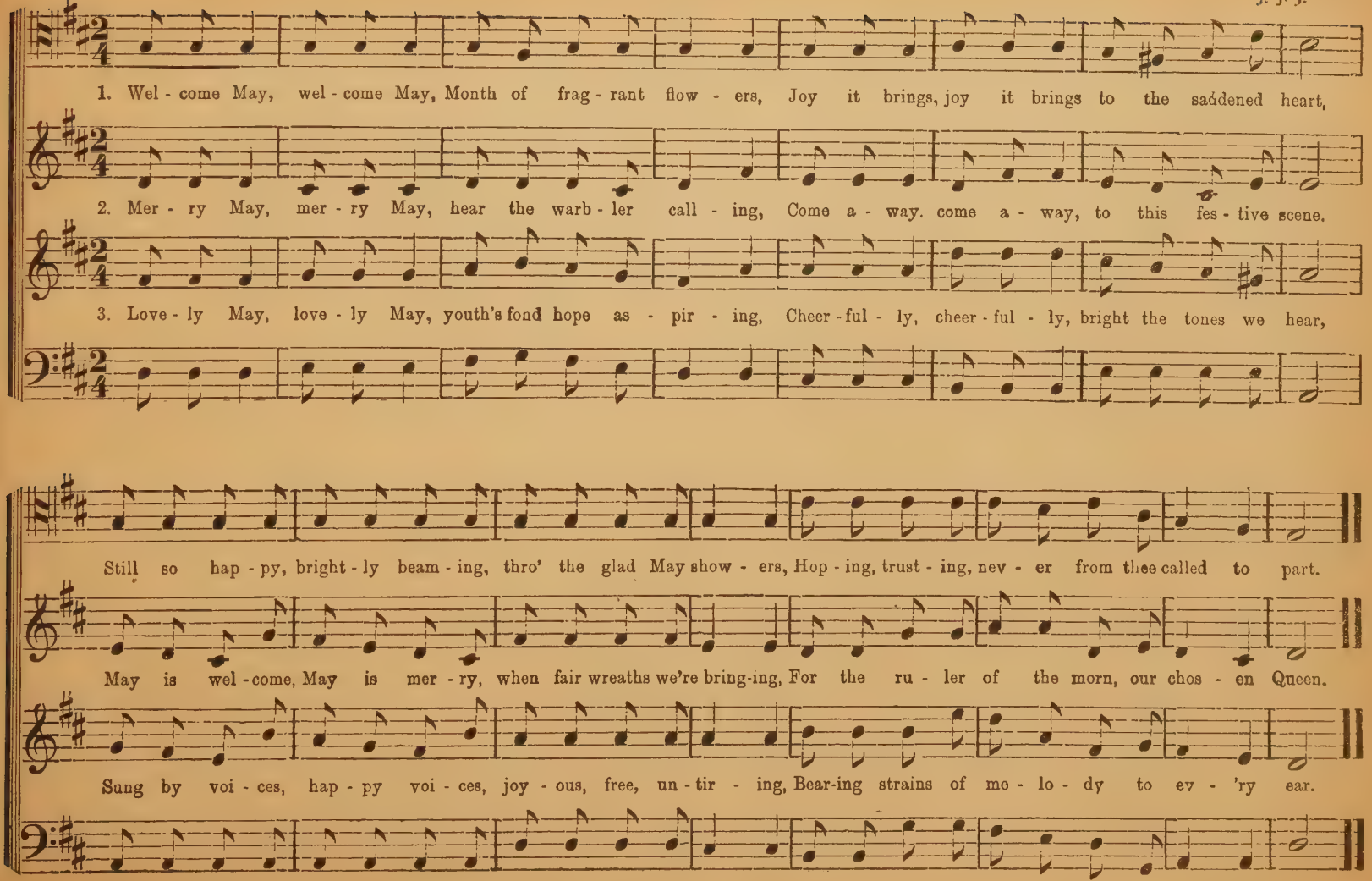

Who will greet me first in heav - en, When that bliss-ful realm I gain, When the hands have ceased from toil-ing, And the heart hath ceased from pain?
Who will greet me first in heav - en, When that blissful realm I gain, When the hands have ceased from toil-ing, And the heart hath ceased from pain.

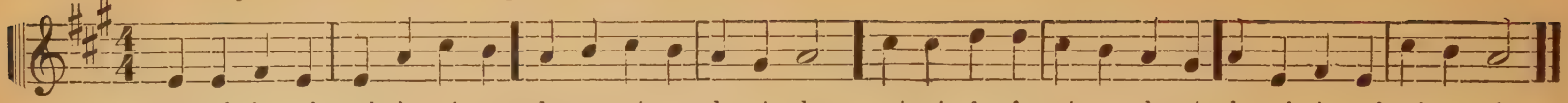
ONWARD.

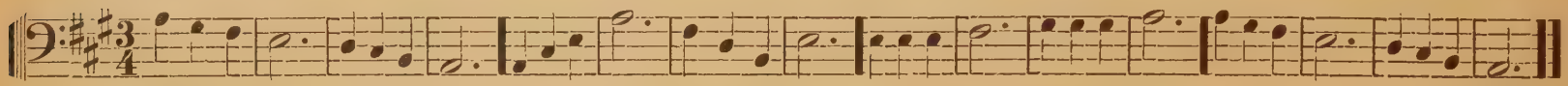

1. Pass-ing on-ward in your call-ing, What so e'er it be, On the moun-tain high, or the val - ley low, There du - ty waits for thee.
2. Wea-ry tho' you may be, broth-er, Faint not by the way, For the rest is sweet, where the bless-ed meet, In homes of end - less day.
3. Yes, the rest is ver - y bless-ed, If the work is done, And the soul shall know all the warmth and glow Of heaven, when it is won.

MAY SONG.

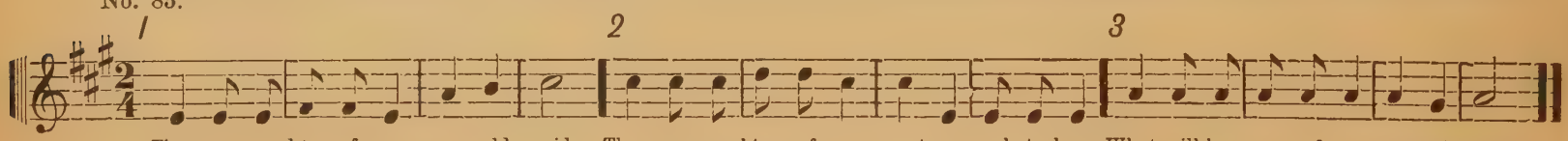
J. J. J.


1. Wel - come May, wel - come May, Month of frag - rant flow - ers, Joy it brings, joy it brings to the saddened heart,
2. Mer - ry May, mer - ry May, hear the warb - ler call - ing, Come a - way. come a - way, to this fes - tive scene.
3. Love - ly May, love - ly May, youth's fond hope as - pir - ing, Cheer - ful - ly, cheer - ful - ly, bright the tones we hear,
Still so hap - py, bright - ly beam - ing, thro' the glad May show - ers, Hop - ing, trust - ing, nev - er from thee called to part.
May is wel - come, May is mer - ry, when fair wreaths we're bring-ing, For the ru - ler of the morn, our chos - en Queen.
Sung by voi - ces, hap - py voi - ces, joy - ous, free, un - tir - ing, Bear-ing strains of me - lo - dy to ev - 'ry ear.

No. 81. Key of A.—F, C and G degrees are sharped.

Sol, sol, la, sol, sol, do, mi, re, do, re, mi, re, do, si, do, mi, mi, fa, fa, mi, re, do, si, do, sol, la, sol mi, re, do.
Here we find that we are sing-ing In the key that we call A. And the truth to you we're bringing, Three sharps is the sign, we say.

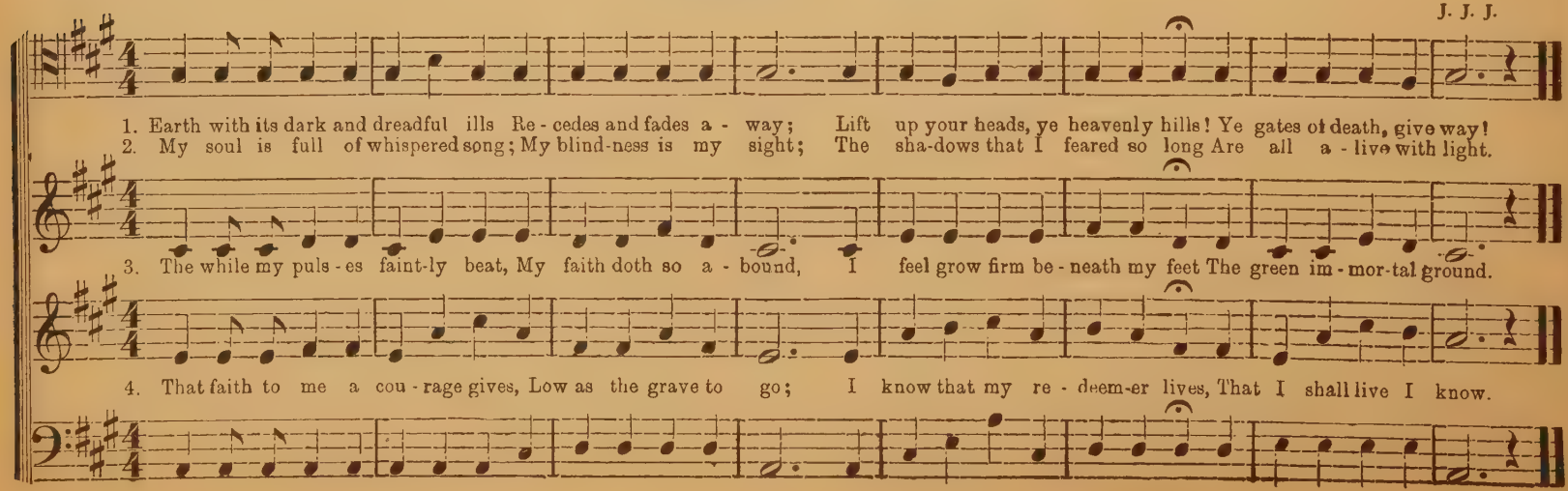
No. 82.

Do, si, la, sol, fa, mi, re, do, do, mi, sol, do, la, fa, re, sol, sol, sol, sol, la, si, si, si, Do, do, si, la, sol, fa, mi, re, do.
Glide we a - long, moving in song, Learning each day, that which will pay, Bearing in mind, knowledge to find, Will require work, let us not shirk.

No. 83.



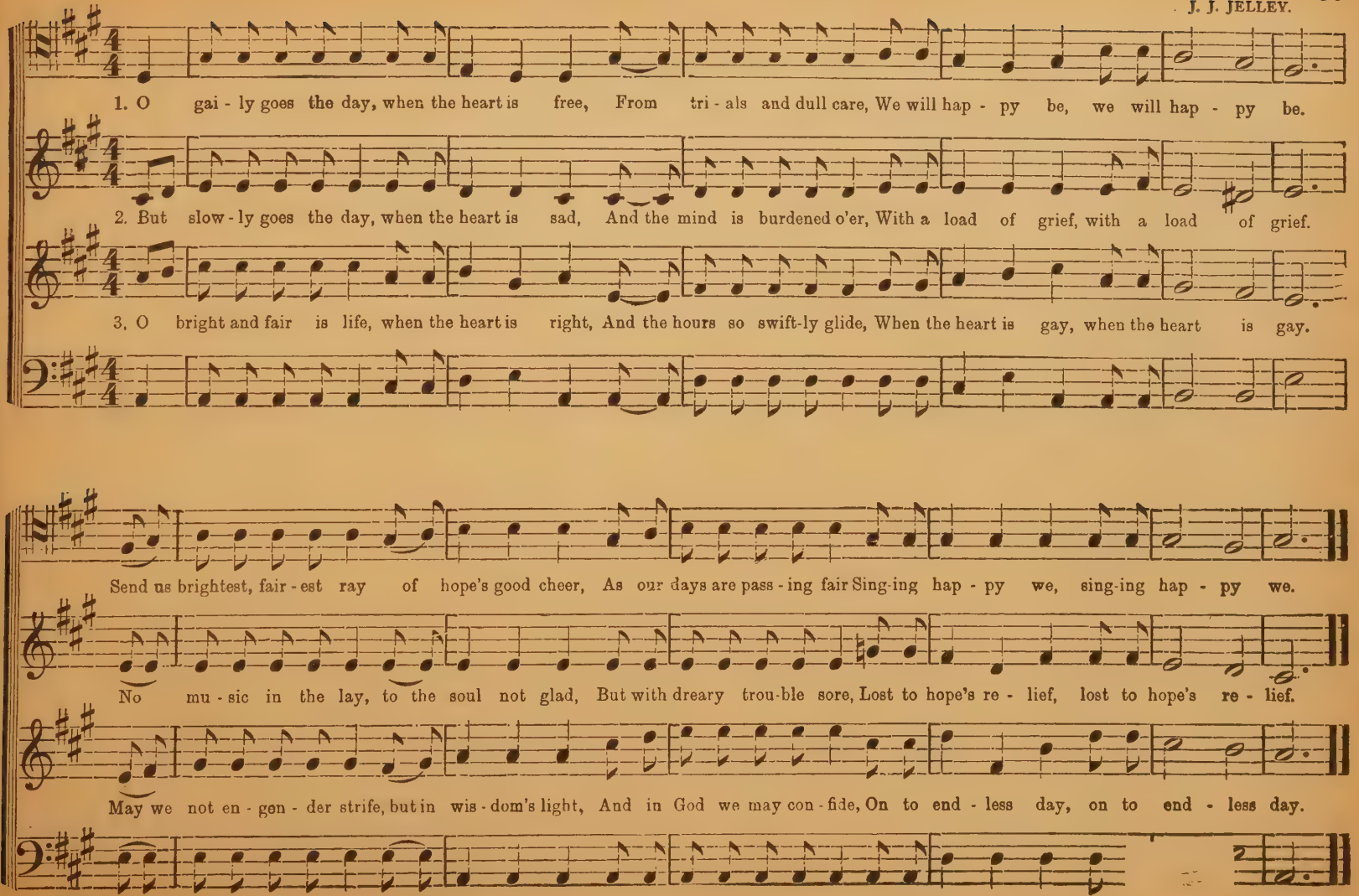
Three score and ten of us poor old maids, Three score and ten of us, not a soul to buss, What will be - come of us poor old maids?

STEMPLE. C. M.

J. J. J.

1. Earth with its dark and dreadful ills Re - cedes and fades a - way; Lift up your heads, ye heavenly hills! Ye gates of death, give way!
2. My soul is full of whispered song; My blind-ness is my sight; The sha-dows that I feared so long Are all a - live with light.
3. The while my puls - es faint-ly beat, My faith doth so a - bound, I feel grow firm be - neath my feet The green im - mor-tal ground.
4. That faith to me a cou - rage gives, Low as the grave to go; I know that my re - deem-er lives, That I shall live I know.

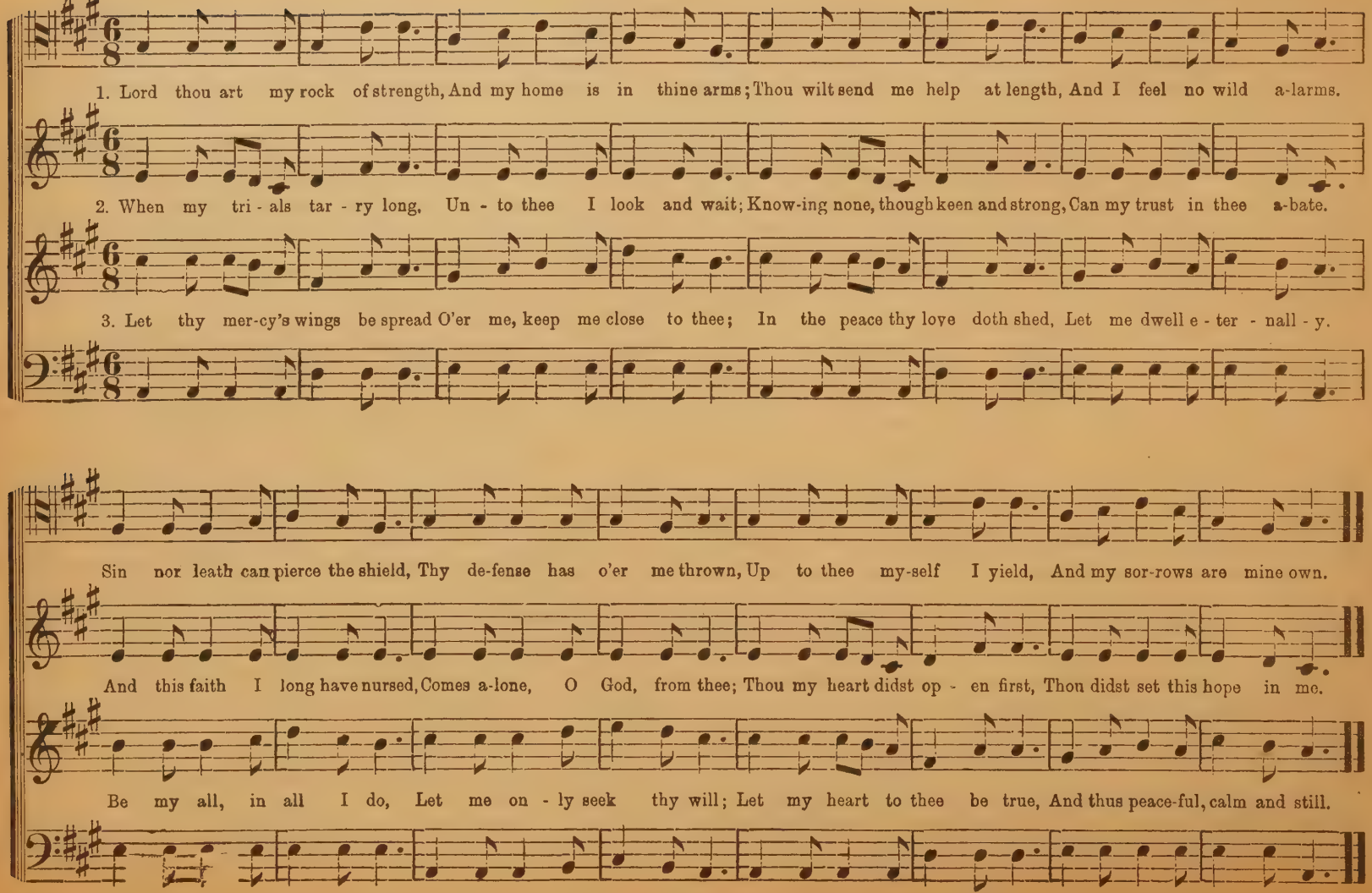
O GAILY GOES THE DAY.

J. J. JELLEY.


1. O gai - ly goes the day, when the heart is free, From tri - als and dull care, We will hap - py be, we will hap - py be.
2. But slow - ly goes the day, when the heart is sad, And the mind is burdened o'er, With a load of grief, with a load of grief.
3. O bright and fair is life, when the heart is right, And the hours so swift-ly glide, When the heart is gay, when the heart is gay.
Send us brightest, fair - est ray of hope's good cheer, As our days are pass - ing fair Sing-ing hap - py we, sing-ing hap - py we.
No mu - sic in the lay, to the soul not glad, But with dreary trou-ble sore, Lost to hope's re - lief, lost to hope's re - lief.
May we not en - gen - der strife, but in wis - dom's light, And in God we may con - fide, On to end - less day, on to end - less day.

GRANVILLE. 7s. Double.

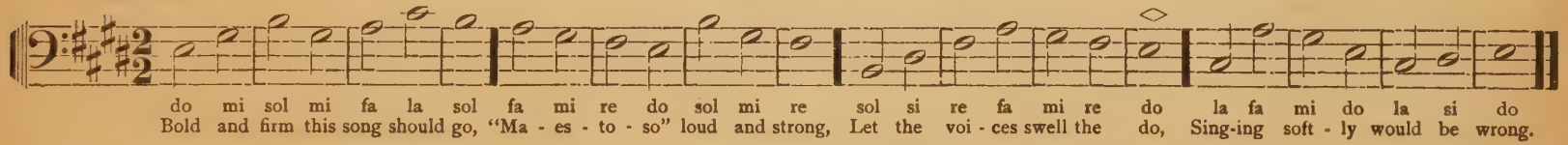
E. P. ANDREWS.


1. Lord thou art my rock of strength, And my home is in thine arms; Thou wilt send me help at length, And I feel no wild a-larms.
2. When my tri - als tar - ry long, Un - to thee I look and wait; Know-ing none, though keen and strong, Can my trust in thee a-bate.
3. Let thy mer-cy's wings be spread O'er me, keep me close to thee; In the peace thy love doth shed, Let me dwell e - ter - nall - y.
Sin nor leath can pierce the shield, Thy de-fense has o'er me thrown, Up to thee my-self I yield, And my sor-rows are mine own.
And this faith I long have nursed, Comes a-lone, O God, from thee; Thou my heart didst op - en first, Thou didst set this hope in me.
Be my all, in all I do, Let me on - ly seek thy will; Let my heart to thee be true, And thus peace-ful, calm and still.

No. 84. Key of E. F, C, G and D degrees are sharped.

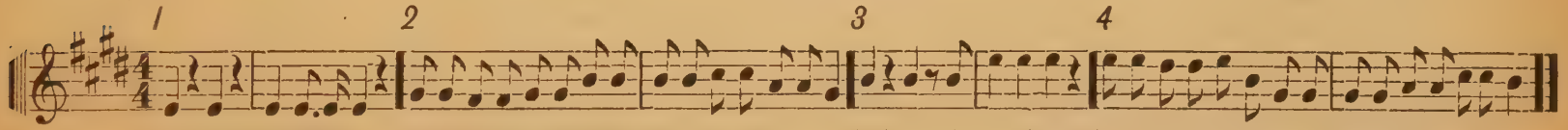
do re mi fa mi re do mi fa sol la sol fa mi fa mi re do re mi re sol fa mi re do si do
In an - oth - er key we'll go, Hap - py all and sing-ing free, Learn-ing this, that we find "do" On the pitch that we've named E.

No. 85.

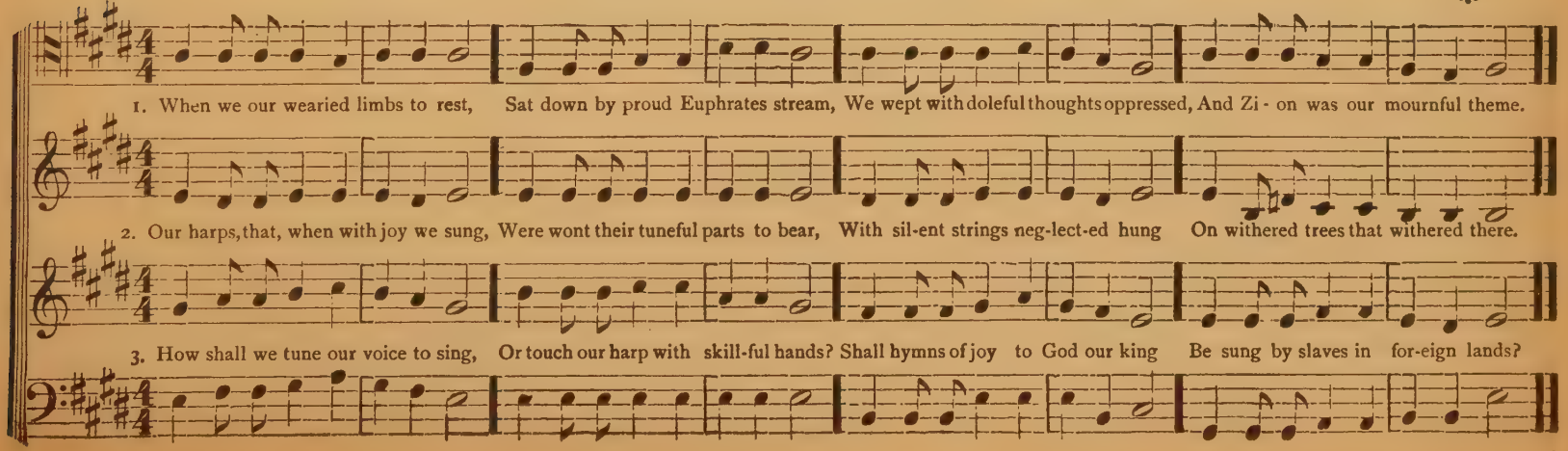

do mi sol mi fa la sol fa mi re do sol mi re sol si re fa mi re do la fa mi do la si do
Bold and firm this song should go, "Ma - es - to - so" loud and strong, Let the voi - ces swell the do, Sing-ing soft - ly would be wrong.

MARCH AWAY.—Round in Four Parts.

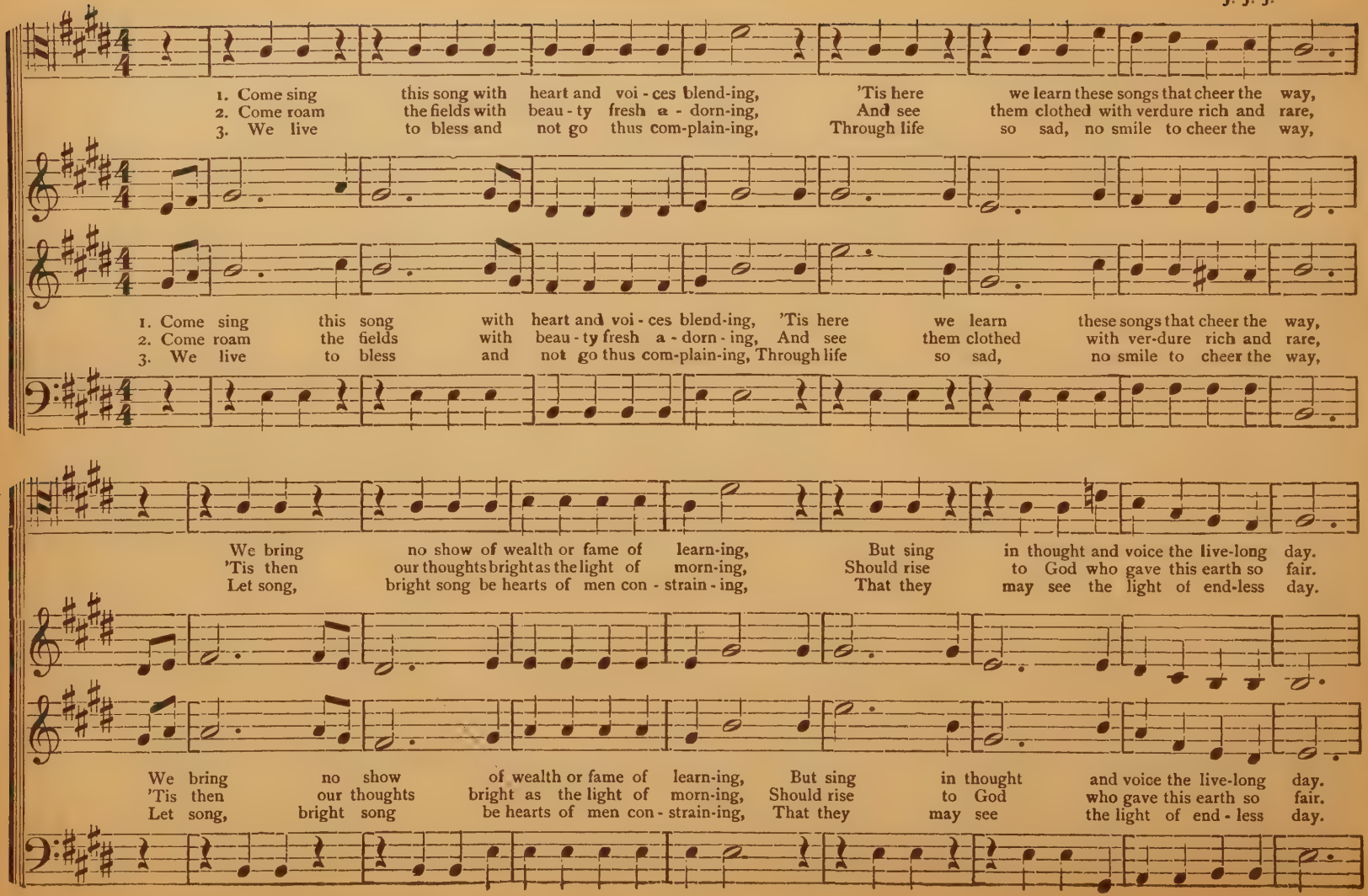
No. 86.


1
2
3
4
March, march, march, march away, All should go at country's bidding, Take up arms the foe to meet; Each go with - out de - lay, Fight ye for the cause of freedom, Cherished lib-er-ty we greet.

EUPHRATES. L. M.

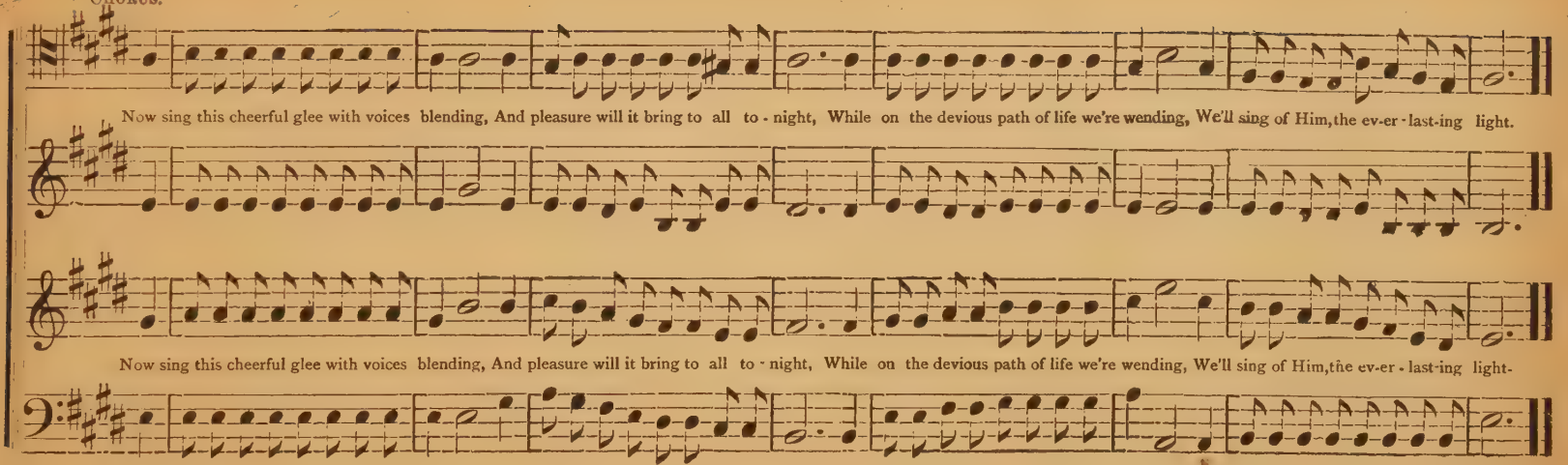

1. When we our wearied limbs to rest, Sat down by proud Euphrates stream, We wept with doleful thoughts oppressed, And Zi - on was our mournful theme.
2. Our harps, that, when with joy we sung, Were wont their tuneful parts to bear, With sil-ent strings neg-lect-ed hung On withered trees that withered there.
3. How shall we tune our voice to sing, Or touch our harp with skill-ful hands? Shall hymns of joy to God our king Be sung by slaves in for-eign lands?

COME SING.

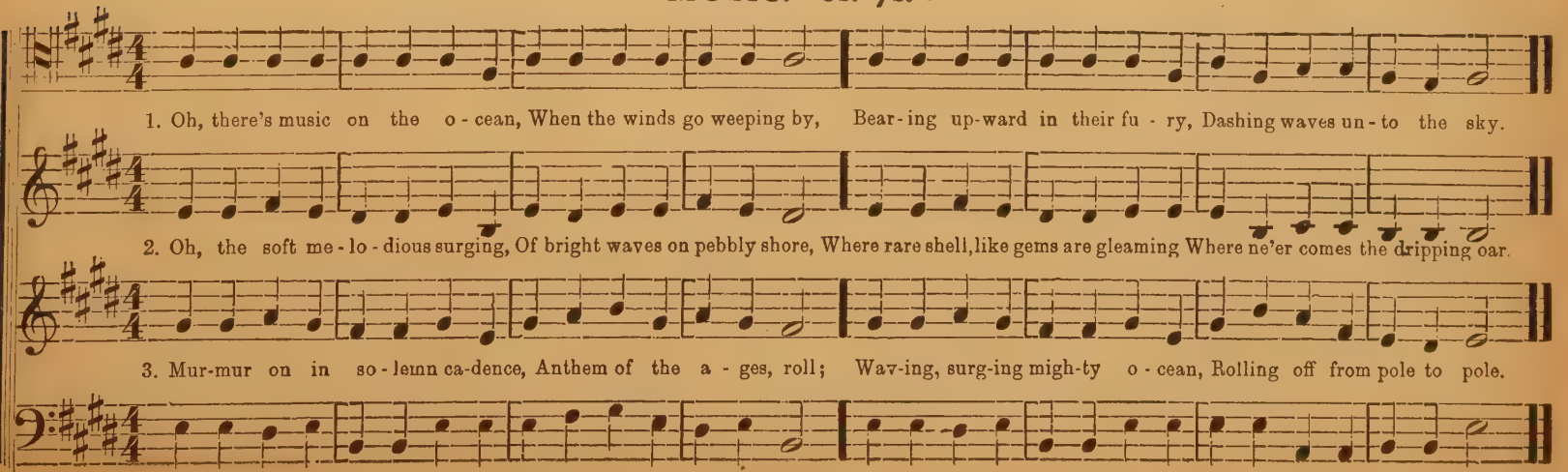
J. J. J.

1. Come sing this song with heart and voi - ces blend-ing, 'Tis here we learn these songs that cheer the way,
2. Come roam the fields with beau - ty fresh a - dorn-ing, And see them clothed with verdure rich and rare,
3. We live to bless and not go thus com-plain-ing, Through life so sad, no smile to cheer the way,
1. Come sing this song with heart and voi - ces blend-ing, 'Tis here we learn these songs that cheer the way,
2. Come roam the fields with beau - ty fresh a - dorn - ing, And see them clothed with ver-dure rich and rare,
3. We live to bless and not go thus com-plain-ing, Through life so sad, no smile to cheer the way,
We bring no show of wealth or fame of learn-ing, But sing in thought and voice the live-long day.
'Tis then our thoughts bright as the light of morn-ing, Should rise to God who gave this earth so fair.
Let song, bright song be hearts of men con - strain - ing, That they may see the light of end-less day.
We bring no show of wealth or fame of learn-ing, But sing in thought and voice the live-long day.
'Tis then our thoughts bright as the light of morn-ing, Should rise to God who gave this earth so fair.
Let song, bright song be hearts of men con - strain-ing, That they may see the light of end - less day.

COME SING.—Concluded.

CHORUS.

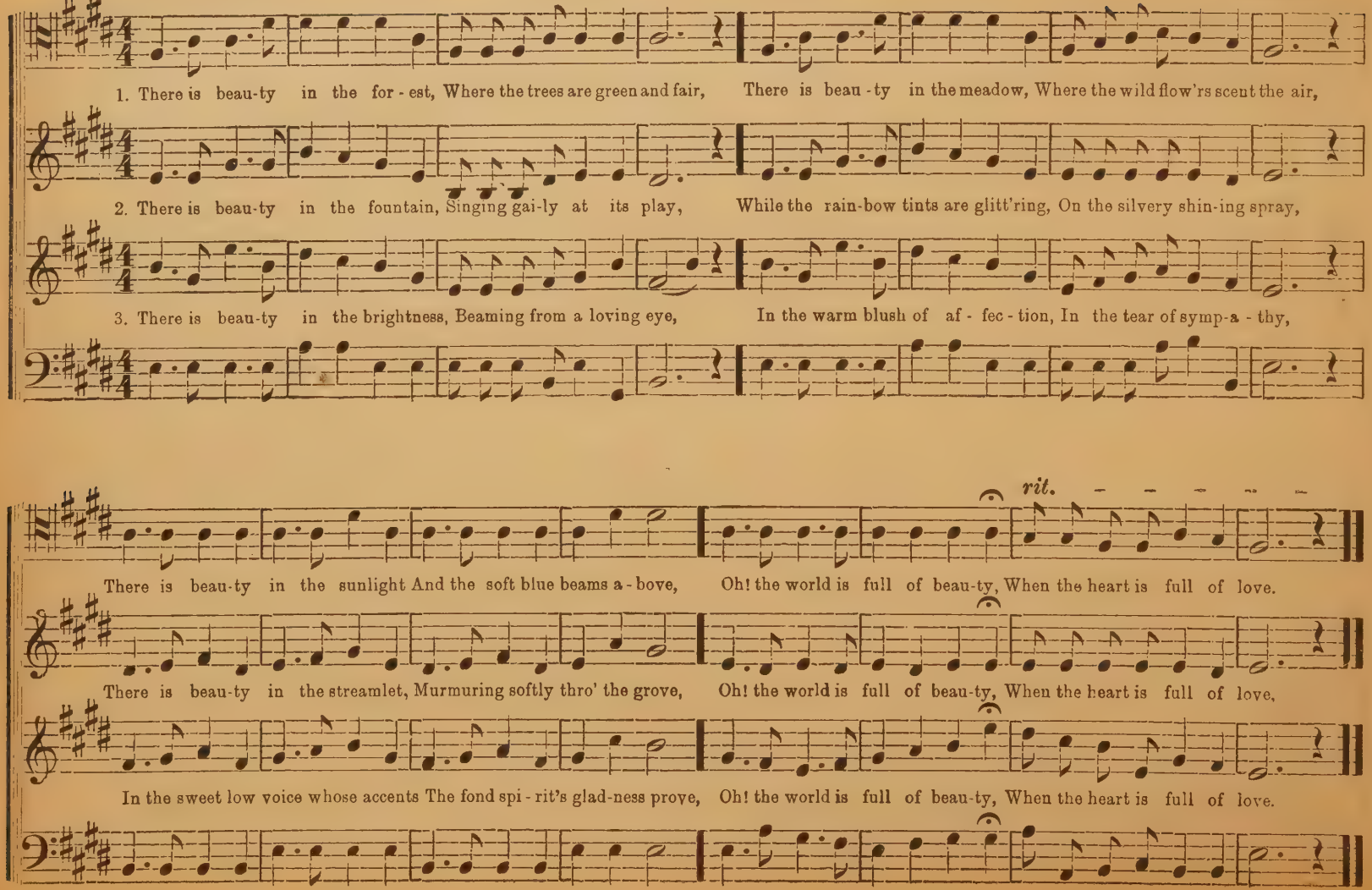

Now sing this cheerful glee with voices blending, And pleasure will it bring to all to - night, While on the devious path of life we're wending, We'll sing of Him, the ev-er - last-ing light.
Now sing this cheerful glee with voices blending, And pleasure will it bring to all to - night, While on the devious path of life we're wending, We'll sing of Him, the ev-er - last-ing light-

MUSIC. 8s. 7s.


1. Oh, there's music on the o - cean, When the winds go weeping by, Bear-ing up-ward in their fu - ry, Dashing waves un - to the sky.
2. Oh, the soft me - lo - dious surging, Of bright waves on pebbly shore, Where rare shell, like gems are gleaming Where ne'er comes the dripping oar.
3. Mur-mur on in so - lemn ca-dence, Anthem of the a - ges, roll; Wav-ing, surg-ing migh-ty o - cean, Rolling off from pole to pole.

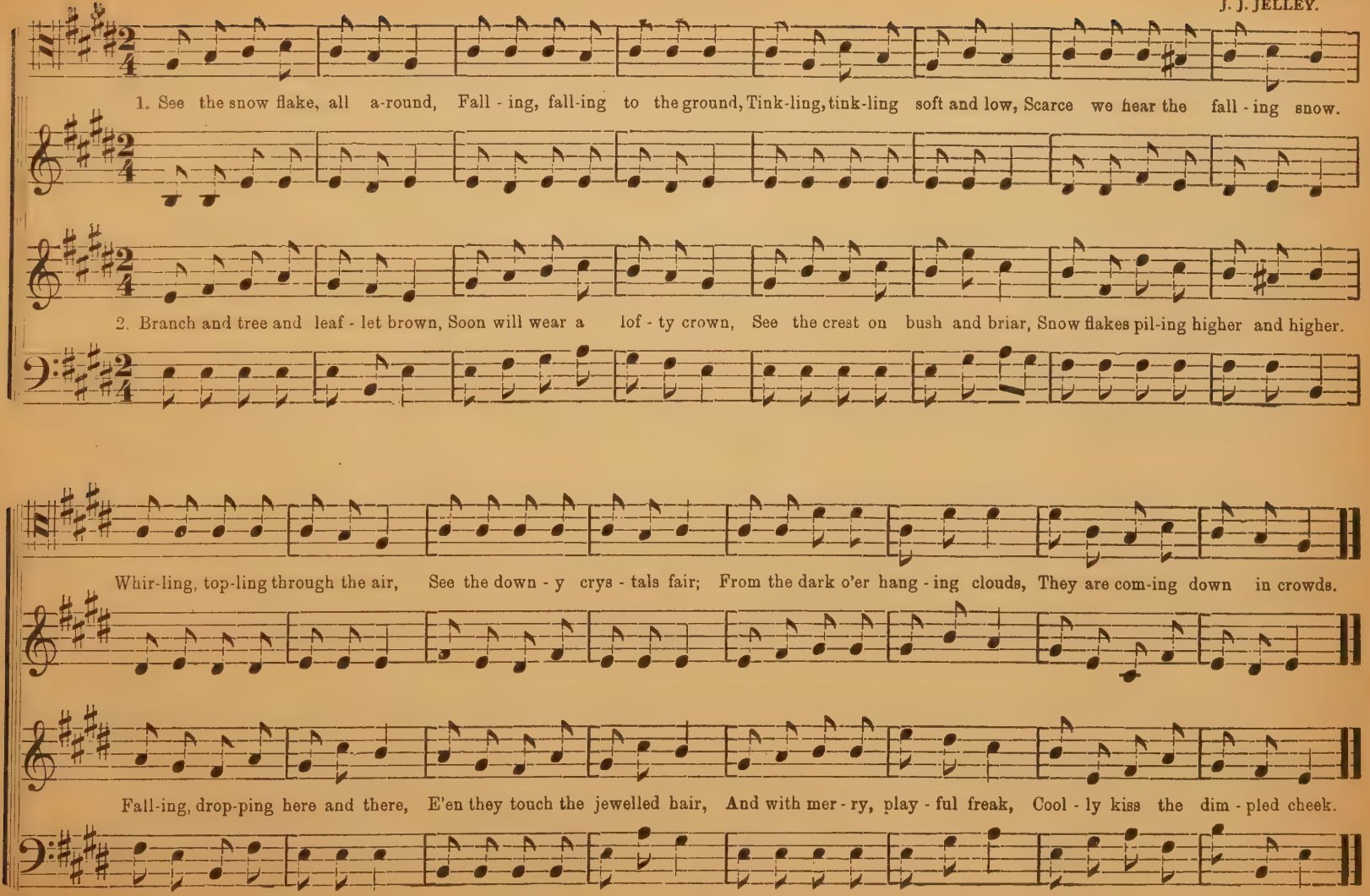
BEAUTY EVERYWHERE.

MRS. M. W. HACKLETON. W. L. SMITH.


1. There is beau-ty in the for - est, Where the trees are green and fair, There is beau - ty in the meadow, Where the wild flow'rs scent the air,
2. There is beau-ty in the fountain, Singing gai-ly at its play, While the rain-bow tints are glitt'ring, On the silvery shin-ing spray,
3. There is beau-ty in the brightness, Beaming from a loving eye, In the warm blush of af - fec - tion, In the tear of symp-a - thy,
rit.
There is beau-ty in the sunlight And the soft blue beams a - bove, Oh! the world is full of beau-ty, When the heart is full of love.
There is beau-ty in the streamlet, Murmuring softly thro' the grove, Oh! the world is full of beau-ty, When the heart is full of love.
In the sweet low voice whose accents The fond spi - rit's glad-ness prove, Oh! the world is full of beau-ty, When the heart is full of love.

SEE THE SNOW.

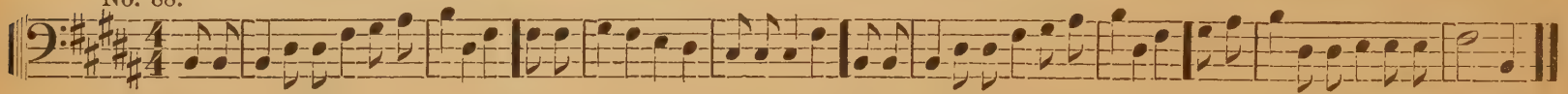
J. J. JELLEY.


1. See the snow flake, all a-round, Fall - ing, fall-ing to the ground, Tink-ling, tink-ling soft and low, Scarce we hear the fall - ing snow.
2. Branch and tree and leaf - let brown, Soon will wear a lof - ty crown, See the crest on bush and briar, Snow flakes pil-ing higher and higher.
Whir-ling, top-ling through the air, See the down - y crys - tals fair; From the dark o'er hang - ing clouds, They are com-ing down in crowds.
Fall-ing, drop-ping here and there, E'en they touch the jewelled hair, And with mer - ry, play - ful freak, Cool - ly kiss the dim - pled cheek.

No. 87. Key. of B.—F, C, G, D and A degree are sharped.

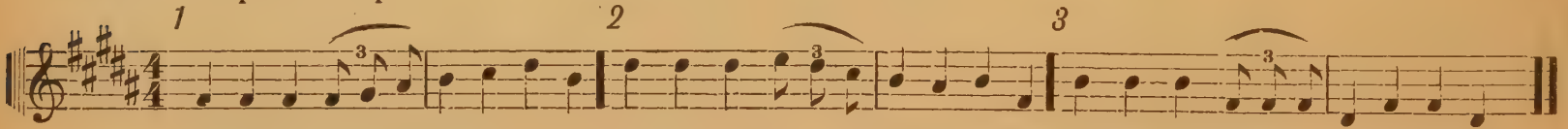
Do, do, do do, la, sol, sol, sol, sol, re, la, mi, do, si, do, sol, sol, la, la, si, do, re, mi, re, mi, mi, mi, re, re, do, si, do.
Five sharps as signature we have, F, C, G, D and A we see, Sharped to prepare the staff for this, Which we will name the key of B.

No. 88.

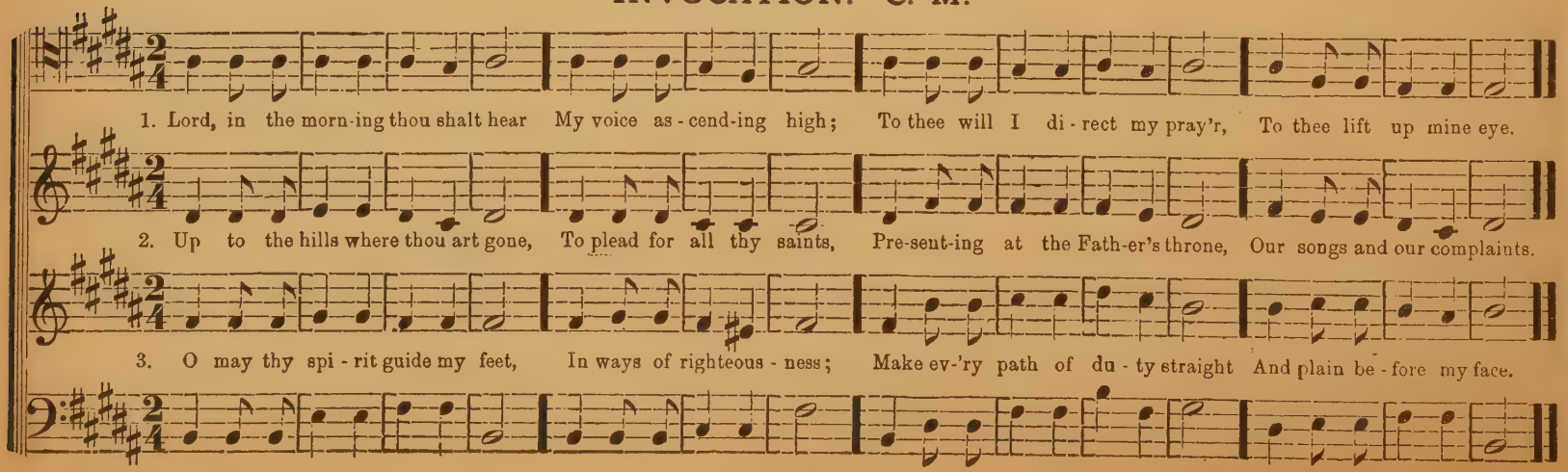


Do, do, do, mi, mi, sol la, si, do, mi, sol, sol, sol, la, sol, fa, mi, re, re, re, sol, do, do, do, mi, mi, sol la, si, do, mi, sol, la, si, do, mi, mi, fa, fa, fa, sol, do.
It is better, far better, to rule by love, Than the iron rod or insolent strength, Let us study the teaching of Him above, And examples of men, given at length.

ROUND. In three parts.

No. 89. Explain the Triplet.

Ring, ring, ring, beautiful chimes are ring-ing, Sing, sing, sing, mer-ry the birds are sing-ing, Per-fumes sweet flowers a-broad are fling-ing.

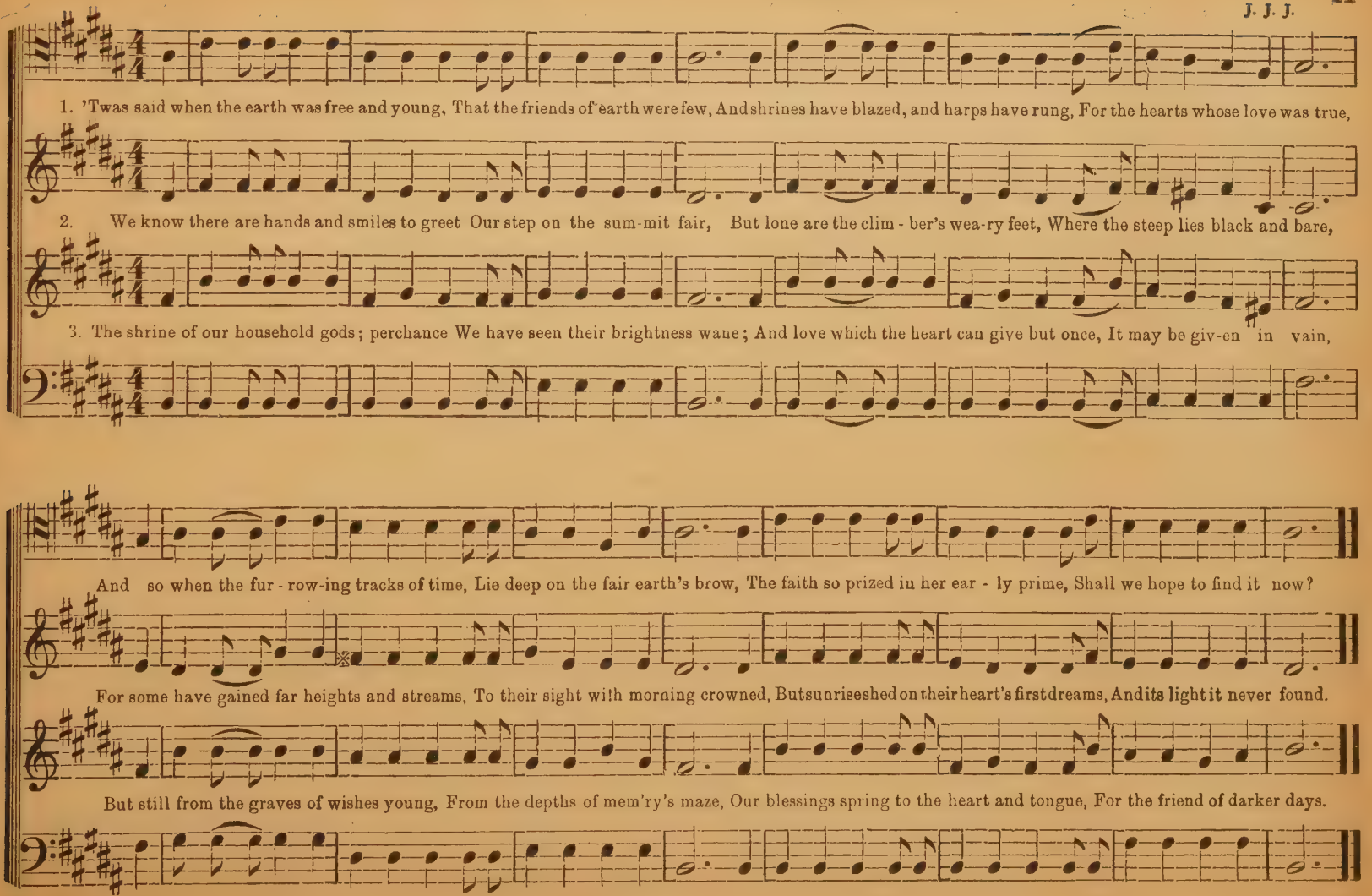
INVOCATION. C. M.



1. Lord, in the morn-ing thou shalt hear My voice as - cend-ing high; To thee will I di - rect my pray'r, To thee lift up mine eye.
2. Up to the hills where thou art gone, To plead for all thy saints, Pre-sent-ing at the Fath-er's throne, Our songs and our complaints.
3. O may thy spi - rit guide my feet, In ways of righteous - ness; Make ev-'ry path of du - ty straight And plain be - fore my face.

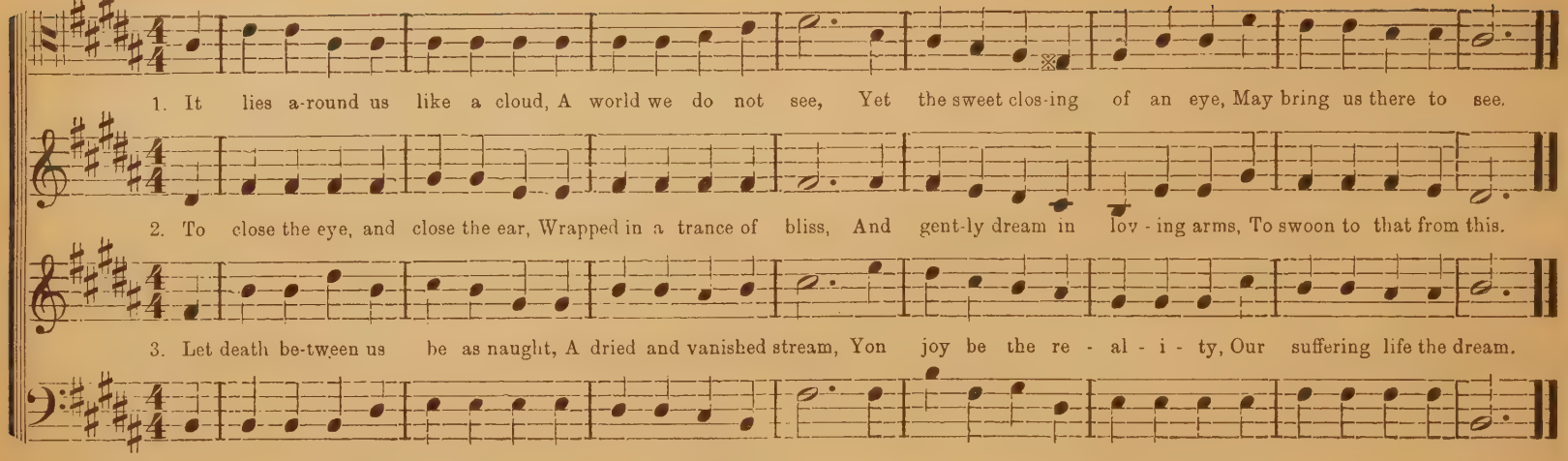
THE FRIEND OF OUR DARKER DAYS.

J. J. J.


1. 'Twas said when the earth was free and young, That the friends of earth were few, And shrines have blazed, and harps have rung, For the hearts whose love was true,
2. We know there are hands and smiles to greet Our step on the sum-mit fair, But lone are the clim - ber's wea-ry feet, Where the steep lies black and bare,
3. The shrine of our household gods; perchance We have seen their brightness wane; And love which the heart can give but once, It may be giv-en in vain,
And so when the fur - row-ing tracks of time, Lie deep on the fair earth's brow, The faith so prized in her ear - ly prime, Shall we hope to find it now?
For some have gained far heights and streams, To their sight with morning crowned, But sunrise shed on their heart's first dreams, And its light it never found.
But still from the graves of wishes young, From the depths of mem'ry's maze, Our blessings spring to the heart and tongue, For the friend of darker days.

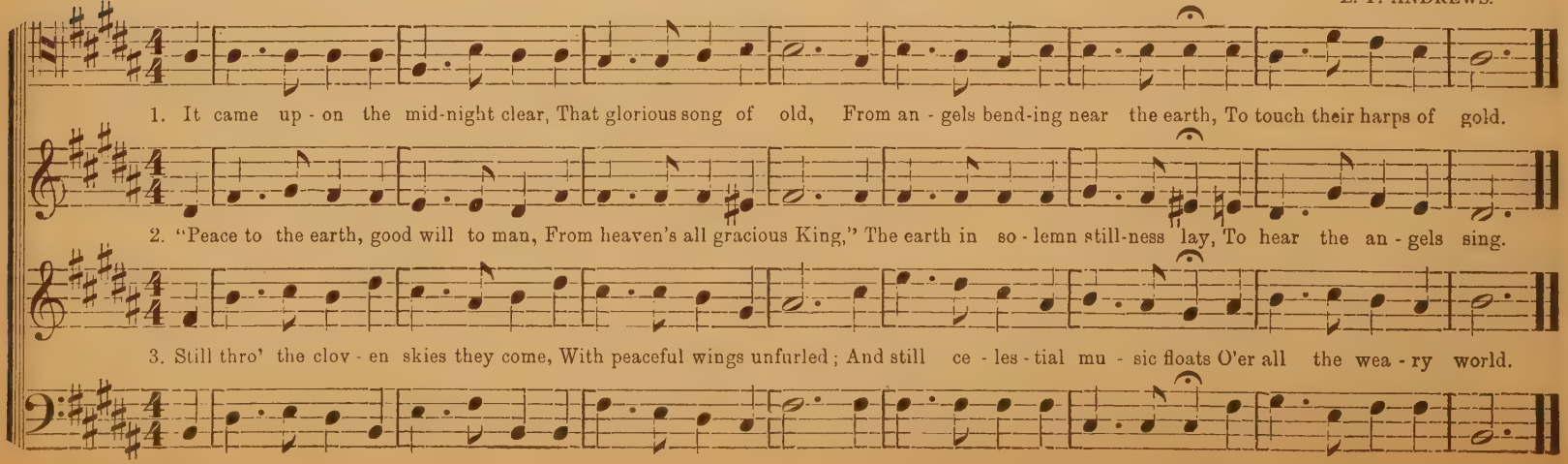
IN THE OTHER WORLD.

H. BEECHER STOWE.


1. It lies a-round us like a cloud, A world we do not see, Yet the sweet clos-ing of an eye, May bring us there to see.
2. To close the eye, and close the ear, Wrapped in a trance of bliss, And gent-ly dream in lov - ing arms, To swoon to that from this.
3. Let death be-tween us be as naught, A dried and vanished stream, Yon joy be the re - al - i - ty, Our suffering life the dream.

HEWLITT. C. M.

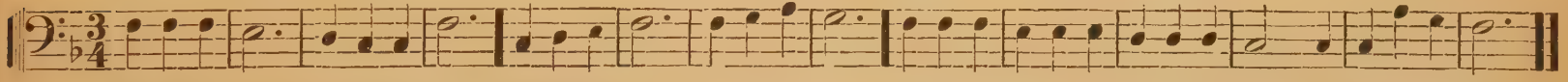
E. P. ANDREWS.


1. It came up - on the mid-night clear, That glorious song of old, From an - gels bend-ing near the earth, To touch their harps of gold.
2. "Peace to the earth, good will to man, From heaven's all gracious King," The earth in so - lemn still-ness lay, To hear the an - gels sing.
3. Still thro' the clov - en skies they come, With peaceful wings unfurled; And still ce - les - tial mu - sic floats O'er all the wea - ry world.

No. 90. Key of F. Signature one flat. B degree flatted.

Do, do, re, re, mi, re, do, fa, fa, mi, mi, re, mi, fa, mi, mi, re, re, do, re, mi, re, re, mi, re, do, si, do.
F we take as one or do, B flat is po - si - tion four, Just be - low po - si - tion three, G is two, so F is key.

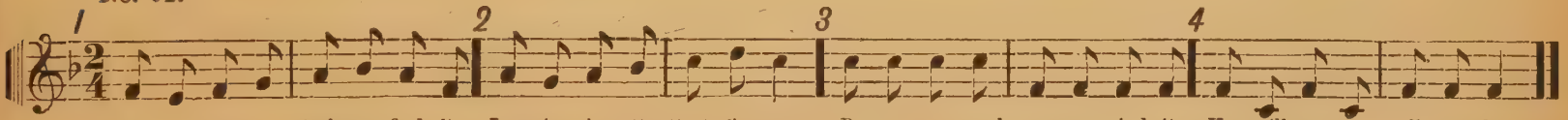
No. 91. Base staff. Tripple measure.



Do, do, do, si, la, sol, sol, do, sol, la, si, do, do, re, mi, re, do, do, do, si, si, si, la, la, la, sol, sol, sol, mi, re, do.
F you now see, is the key note, We will not learn sing-ing by rote, Will you give careful at - ten-tion and sing, ac - cord-ing to note.

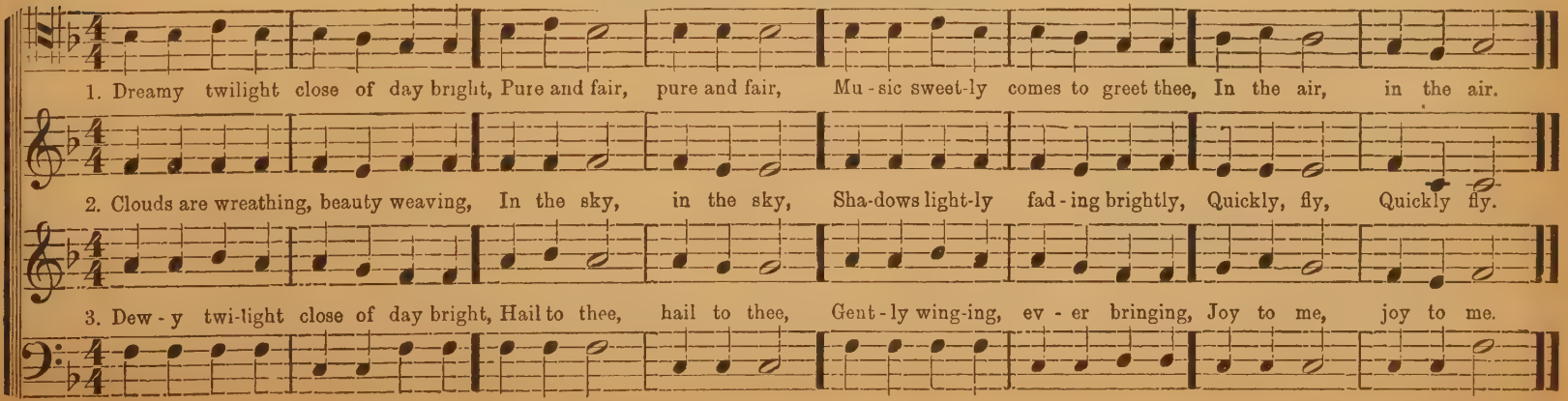
ROUND IN FOUR PARTS.

No. 92.



If a wea - ry task you find it, Learning these the "notes" you say, Per - se - vere and nev - er mind it, You will conquer all some day.

DREAMY TWILIGHT.



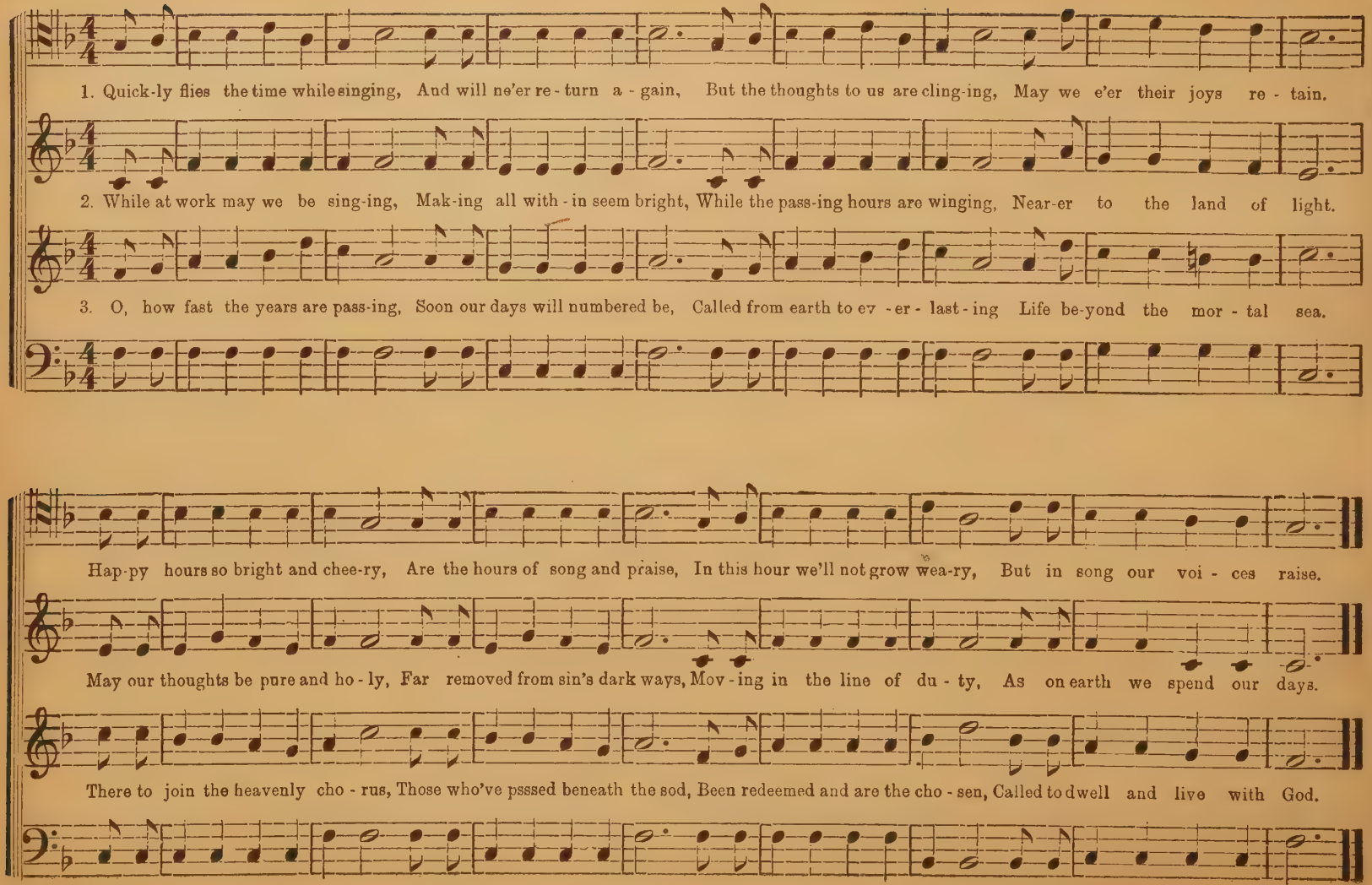
1. Dreamy twilight close of day bright, Pure and fair, pure and fair, Mu - sic sweet-ly comes to greet thee, In the air, in the air.

2. Clouds are wreathing, beauty weaving, In the sky, in the sky, Sha-dows light-ly fad - ing brightly, Quickly, fly, Quickly fly.

3. Dew - y twi-light close of day bright, Hail to thee, hail to thee, Gent - ly wing-ing, ev - er bringing, Joy to me, joy to me.

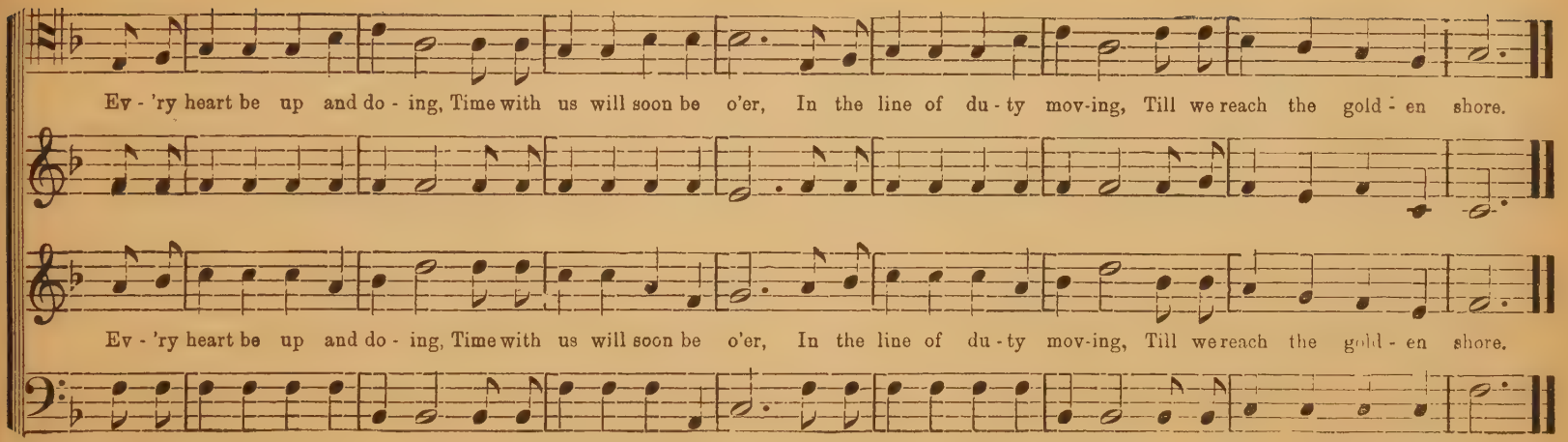
TIME IS PASSING.

J. J. J


1. Quick-ly flies the time while singing, And will ne'er re - turn a - gain, But the thoughts to us are cling-ing, May we e'er their joys re - tain.
2. While at work may we be sing-ing, Mak-ing all with - in seem bright, While the pass-ing hours are winging, Near-er to the land of light.
3. O, how fast the years are pass-ing, Soon our days will numbered be, Called from earth to ev - er - last - ing Life be-yond the mor - tal sea.
Hap-py hours so bright and chee-ry, Are the hours of song and praise, In this hour we'll not grow wea-ry, But in song our voi - ces raise.
May our thoughts be pure and ho - ly, Far removed from sin's dark ways, Mov - ing in the line of du - ty, As on earth we spend our days.
There to join the heavenly cho - rus, Those who've psssed beneath the sod, Been redeemed and are the cho - sen, Called to dwell and live with God.

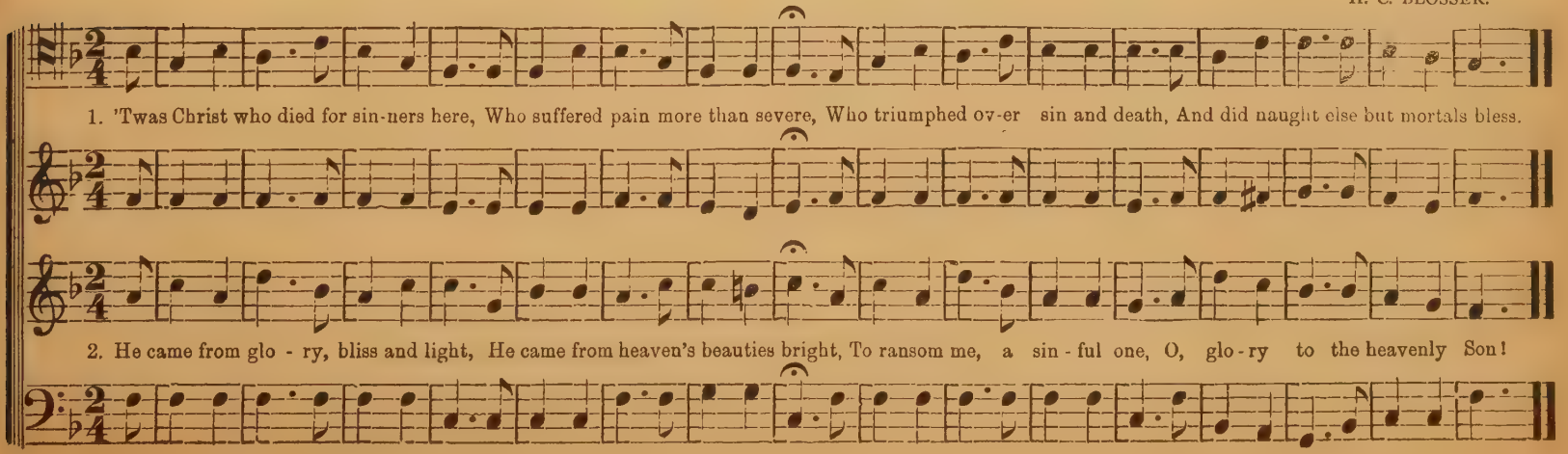
TIME IS PASSING.—Concluded.

CHORUS.


Ev - 'ry heart be up and do - ing, Time with us will soon be o'er, In the line of du - ty mov-ing, Till we reach the gold - en shore.
Ev - 'ry heart be up and do - ing, Time with us will soon be o'er, In the line of du - ty mov-ing, Till we reach the gold - en shore.

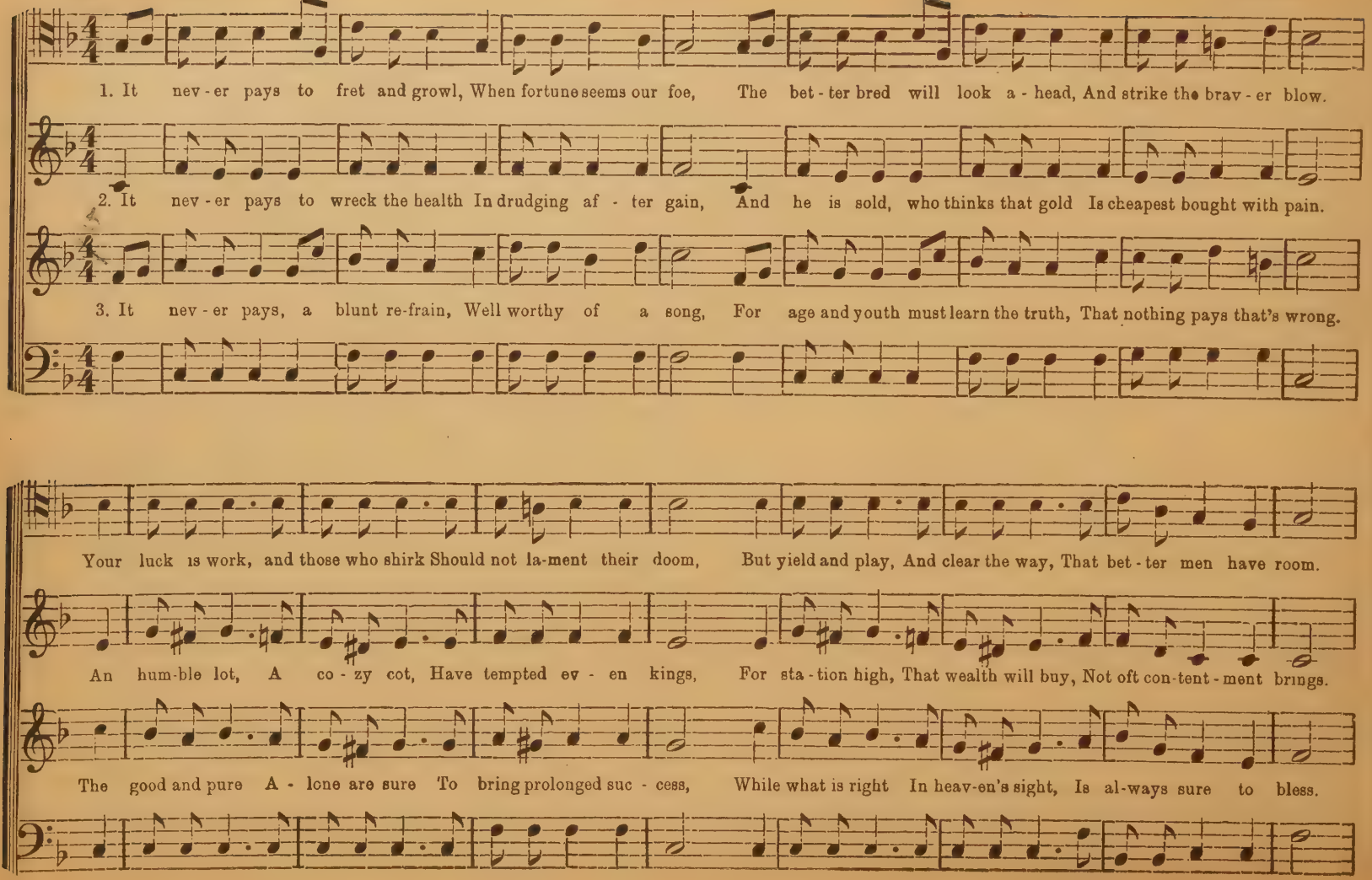
NEW STARK. L. M.

H. C. BLOSSER.

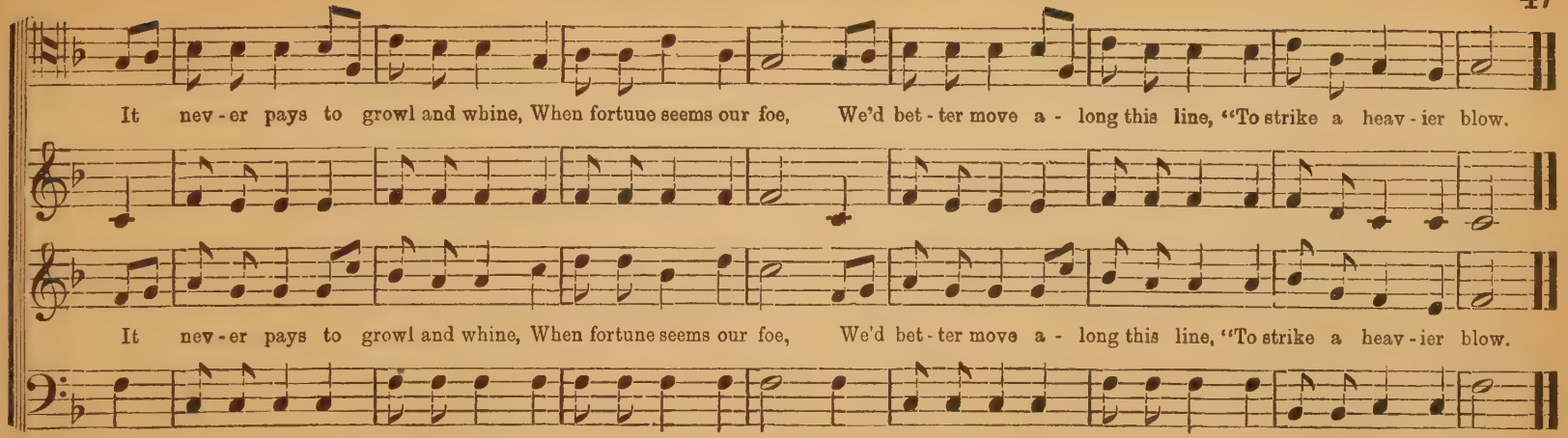

1. 'Twas Christ who died for sin-ners here, Who suffered pain more than severe, Who triumphed ov-er sin and death, And did naught else but mortals bless.
2. He came from glo - ry, bliss and light, He came from heaven's beauties bright, To ransom me, a sin - ful one, O, glo - ry to the heavenly Son!

IT NEVER PAYS.

J. J. JELLEY.

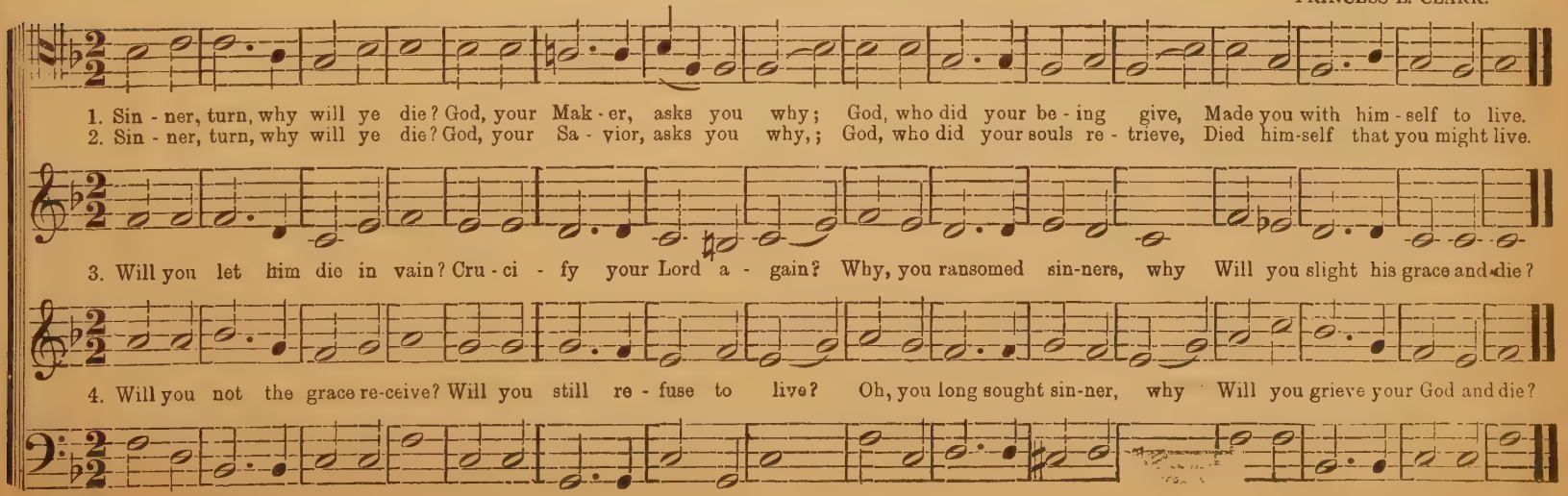

1. It nev-er pays to fret and growl, When fortune seems our foe, The bet-ter bred will look a-head, And strike the brav-er blow.
2. It nev-er pays to wreck the health In drudging af-ter gain, And he is sold, who thinks that gold Is cheapest bought with pain.
3. It nev-er pays, a blunt re-frain, Well worthy of a song, For age and youth must learn the truth, That nothing pays that's wrong.
Your luck is work, and those who shirk Should not la-ment their doom, But yield and play, And clear the way, That bet-ter men have room.
An hum-ble lot, A co-zy cot, Have tempted ev-en kings, For sta-tion high, That wealth will buy, Not oft con-tent-ment brings.
The good and pure A-lone are sure To bring prolonged suc-cess, While what is right In heav-en's sight, Is al-ways sure to bless.

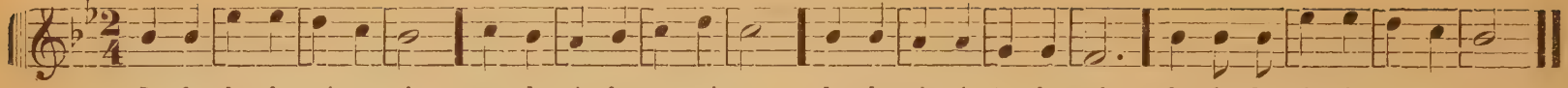
IT NEVER PAYS.—Concluded.


It nev-er pays to growl and whine, When fortune seems our foe, We'd bet-ter move a-long this line, "To strike a heav-ier blow.
It nev-er pays to growl and whine, When fortune seems our foe, We'd bet-ter move a-long this line, "To strike a heav-ier blow.

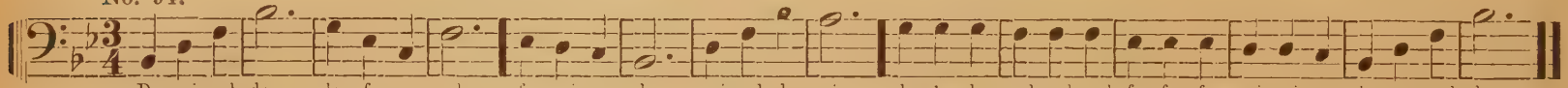
FORT WAYNE. 7s.

PRINCESS L. CLARK.


1. Sin-ner, turn, why will ye die? God, your Mak-er, asks you why; God, who did your be-ing give, Made you with him-self to live.
2. Sin-ner, turn, why will ye die? God, your Sa-vior, asks you why,; God, who did your souls re-trieve, Died him-self that you might live.
3. Will you let him die in vain? Cru-ci-fy your Lord a-gain? Why, you ransomed sin-ners, why Will you slight his grace and die?
4. Will you not the grace re-ceive? Will you still re-fuse to live? Oh, you long sought sin-ner, why Will you grieve your God and die?

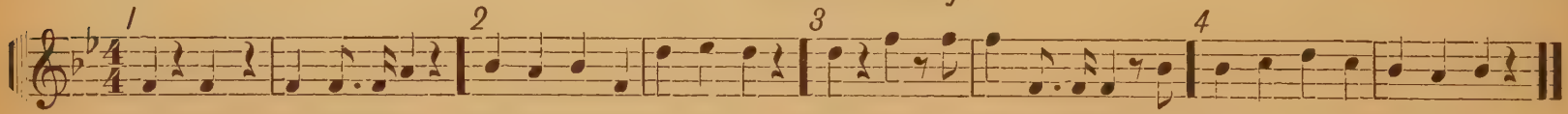
No 93. Key of B flat. Sign, two flats. B and E degrees are flatted.

Do, do, fa, fa, mi, re, do, re, do, si, do, re, mi, re, do, do, si, si, la, la, sol, do, do, do, fa, fa, mi, re, do.
B flat, E flat, staff prepared, This new key B flat to show, Right hand flat we do de - clare, Is four, or fa, count down to do.

No. 94.



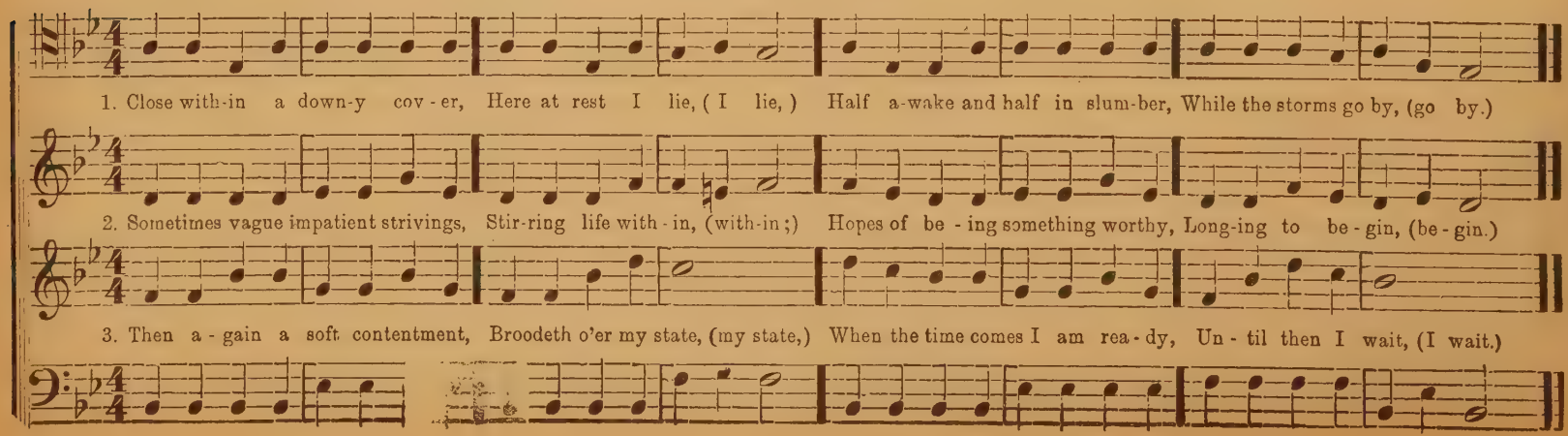
Do, mi, sol, do, la, fa, re, sol, fa, mi, re, do, mi, sol, do, si, la, la, la, sol, sol, sol, fa, fa, fa, mi, mi, re, do, mi, sol, do.
Voic-es so strong, mov-ing a - long, Bu - sy this throng working in song, All should be earnest and willing to work in the hours of sweet song.

No. 95. **ROUND. March away.**



March, march, march, march away, Trumpets sound and cymbal play, March, march, yes march, march away, Let trumpets sound and cymbal play.

THE LEAF BUD.



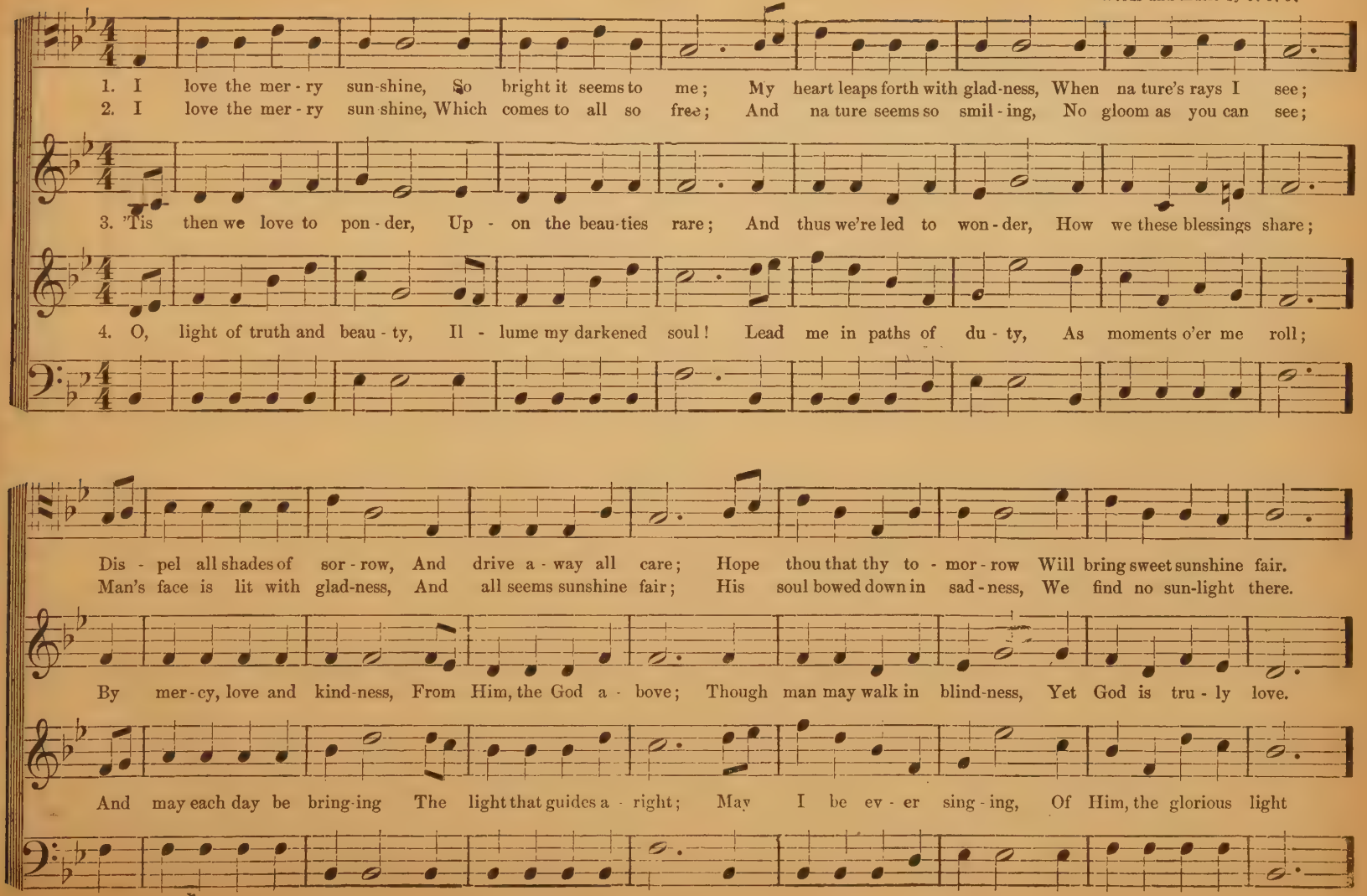
1. Close with-in a down-y cov - er, Here at rest I lie, (I lie,) Half a-wake and half in slum-ber, While the storms go by, (go by.)

2. Sometimes vague impatient strivings, Stir-ring life with - in, (with-in ;) Hopes of be - ing something worthy, Long-ing to be - gin, (be - gin.)

3. Then a - gain a soft contentment, Broodeth o'er my state, (my state,) When the time comes I am rea - dy, Un - til then I wait, (I wait.)

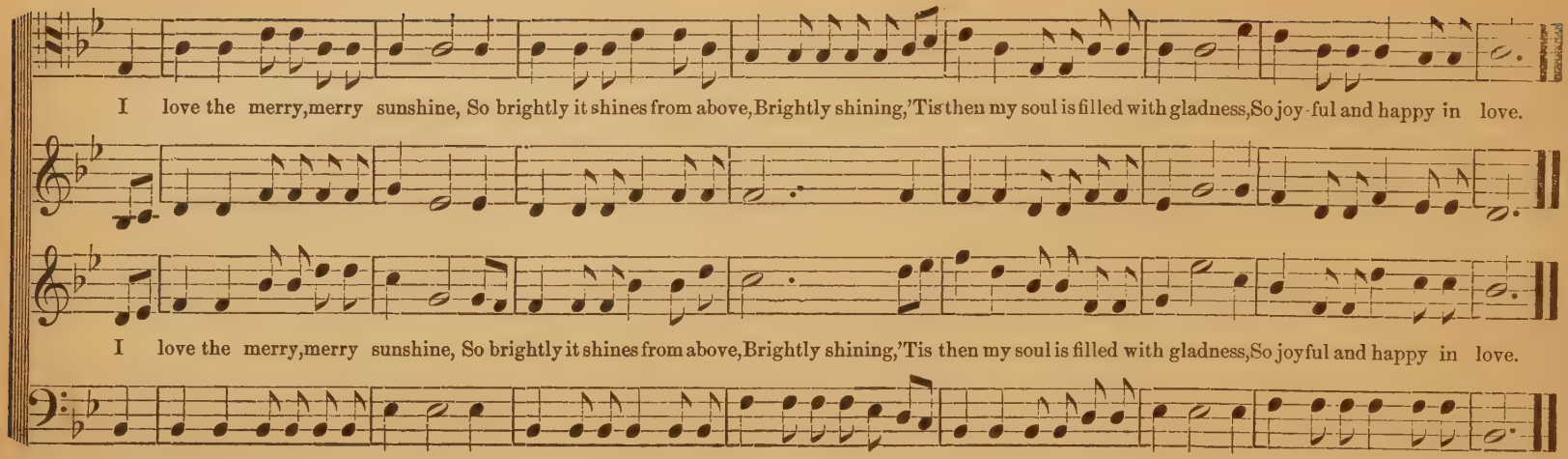
MERRY SUNSHINE.

Words and Music by J. J. J.


1. I love the mer - ry sun-shine, So bright it seems to me; My heart leaps forth with glad-ness, When na ture's rays I see;
2. I love the mer - ry sun-shine, Which comes to all so free; And na ture seems so smil - ing, No gloom as you can see;
3. 'Tis then we love to pon - der, Up - on the beau-ties rare; And thus we're led to won - der, How we these blessings share;
4. O, light of truth and beau - ty, Il - lume my darkened soul! Lead me in paths of du - ty, As moments o'er me roll;
Dis - pel all shades of sor - row, And drive a - way all care; Hope thou that thy to - mor - row Will bring sweet sunshine fair.
Man's face is lit with glad-ness, And all seems sunshine fair; His soul bowed down in sad - ness, We find no sun-light there.
By mer - cy, love and kind-ness, From Him, the God a - bove; Though man may walk in blind-ness, Yet God is tru - ly love.
And may each day be bring-ing The light that guides a - right; May I be ev - er sing - ing, Of Him, the glorious light

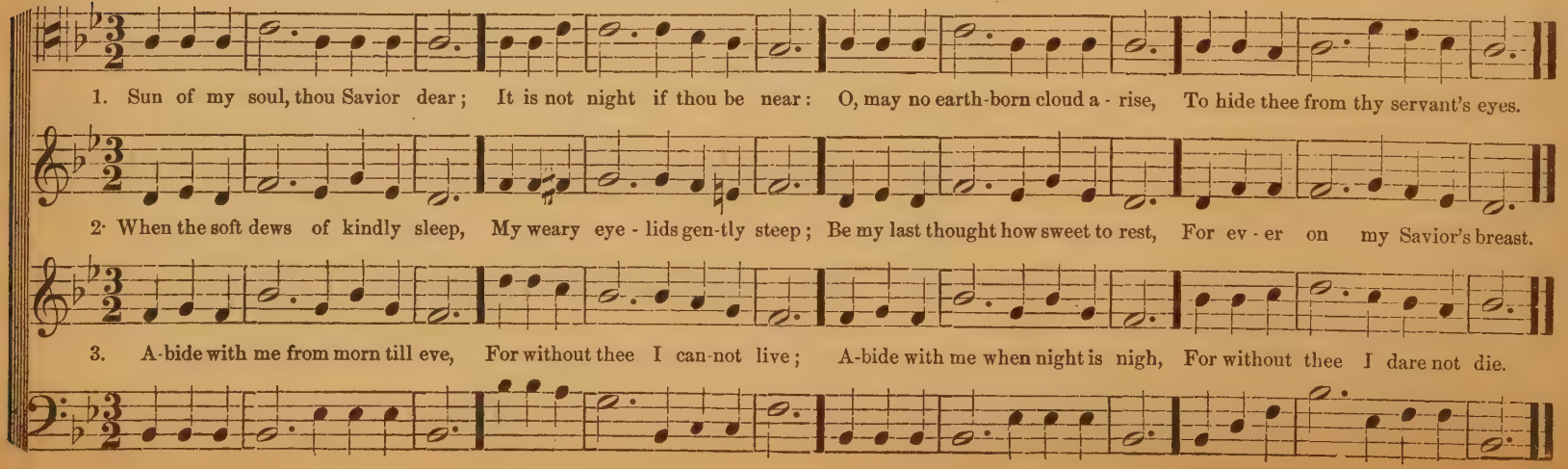
MERRY SUNSHINE.—Concluded.

CHORUS.


I love the merry,merry sunshine, So brightly it shines from above,Brightly shining,'Tis then my soul is filled with gladness,So joy-ful and happy in love.
I love the merry,merry sunshine, So brightly it shines from above,Brightly shining,'Tis then my soul is filled with gladness,So joyful and happy in love.

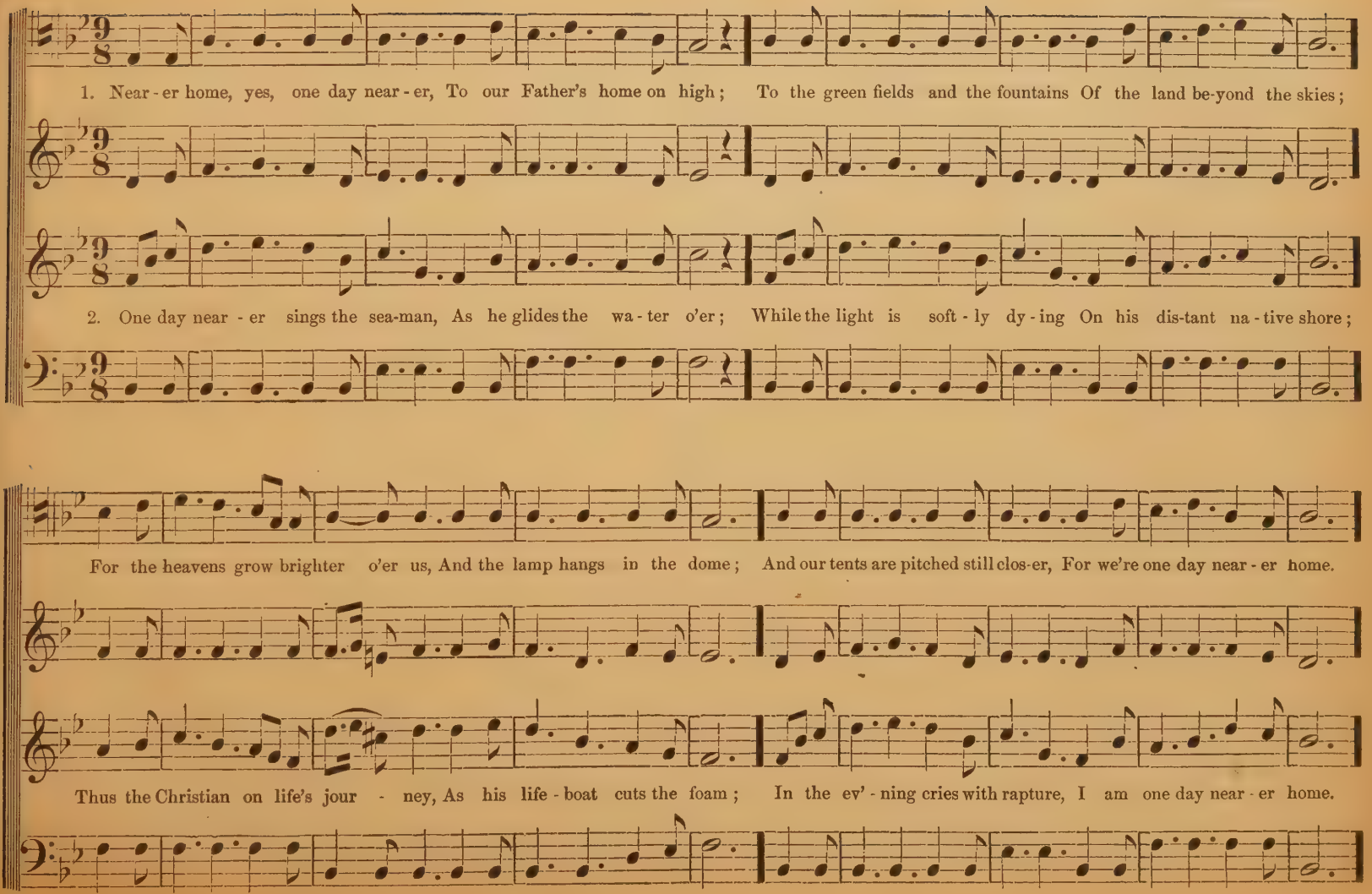
FORD.

J. J. J.

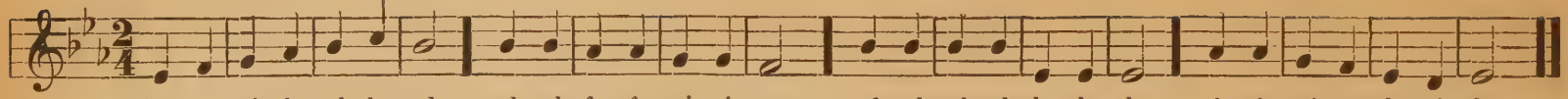

1. Sun of my soul, thou Savior dear; It is not night if thou be near: O, may no earth-born cloud a - rise, To hide thee from thy servant's eyes.
2. When the soft dews of kindly sleep, My weary eye - lids gen-tly steep; Be my last thought how sweet to rest, For ev - er on my Savior's breast.
3. A-bide with me from morn till eve, For without thee I can-not live; A-bide with me when night is nigh, For without thee I dare not die.

NEARER HOME. 8s & 7s.

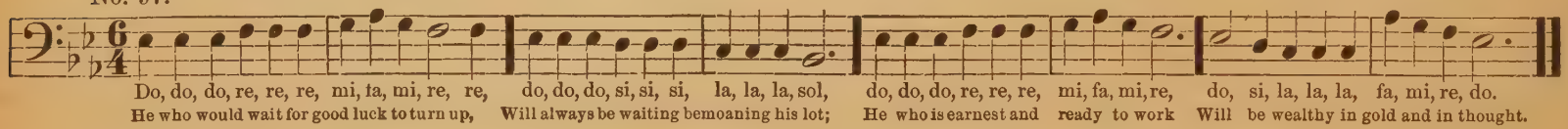
W. P. HERSHEY.


1. Near - er home, yes, one day near - er, To our Father's home on high; To the green fields and the fountains Of the land be-yond the skies;
2. One day near - er sings the sea-man, As he glides the wa - ter o'er; While the light is soft - ly dy - ing On his dis-tant na - tive shore;
For the heavens grow brighter o'er us, And the lamp hangs in the dome; And our tents are pitched still clos-er, For we're one day near - er home.
Thus the Christian on life's jour - ney, As his life - boat cuts the foam; In the ev' - ning cries with rapture, I am one day near - er home.

No. 96.—Key of E flat. Signature three flats. B, E, and A degrees flatted.

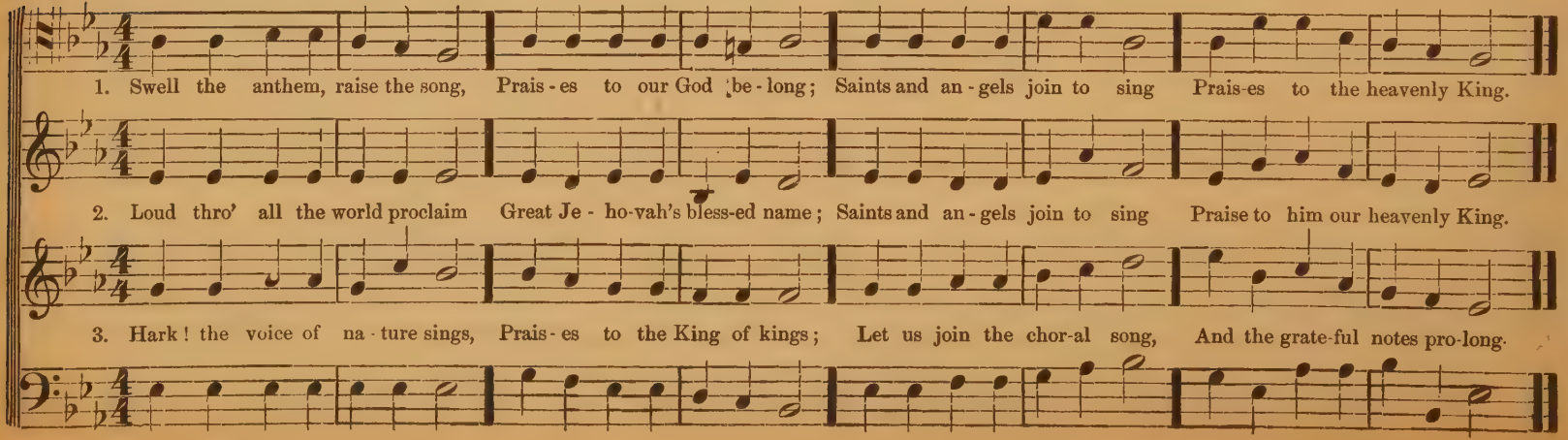

Do, re, mi, fa, sol, la, sol, sol, sol, fa, fa, mi, mi, re, sol, sol, sol, sol, do, do, do, fa, fa, mi, re, do, si, do.
Stud - y well this key to know, Tell-ing us the flat de - grees, B flat first and E flat do, A flat last, so learn the key.

No. 97.


Do, do, do, re, re, re, mi, fa, mi, re, re, do, do, do, si, si, si, la, la, la, sol, do, do, do, re, re, re, mi, fa, mi, re, do, si, la, la, la, fa, mi, re, do.
He who would wait for good luck to turn up, Will always be waiting bemoaning his lot; He who is earnest and ready to work Will be wealthy in gold and in thought.

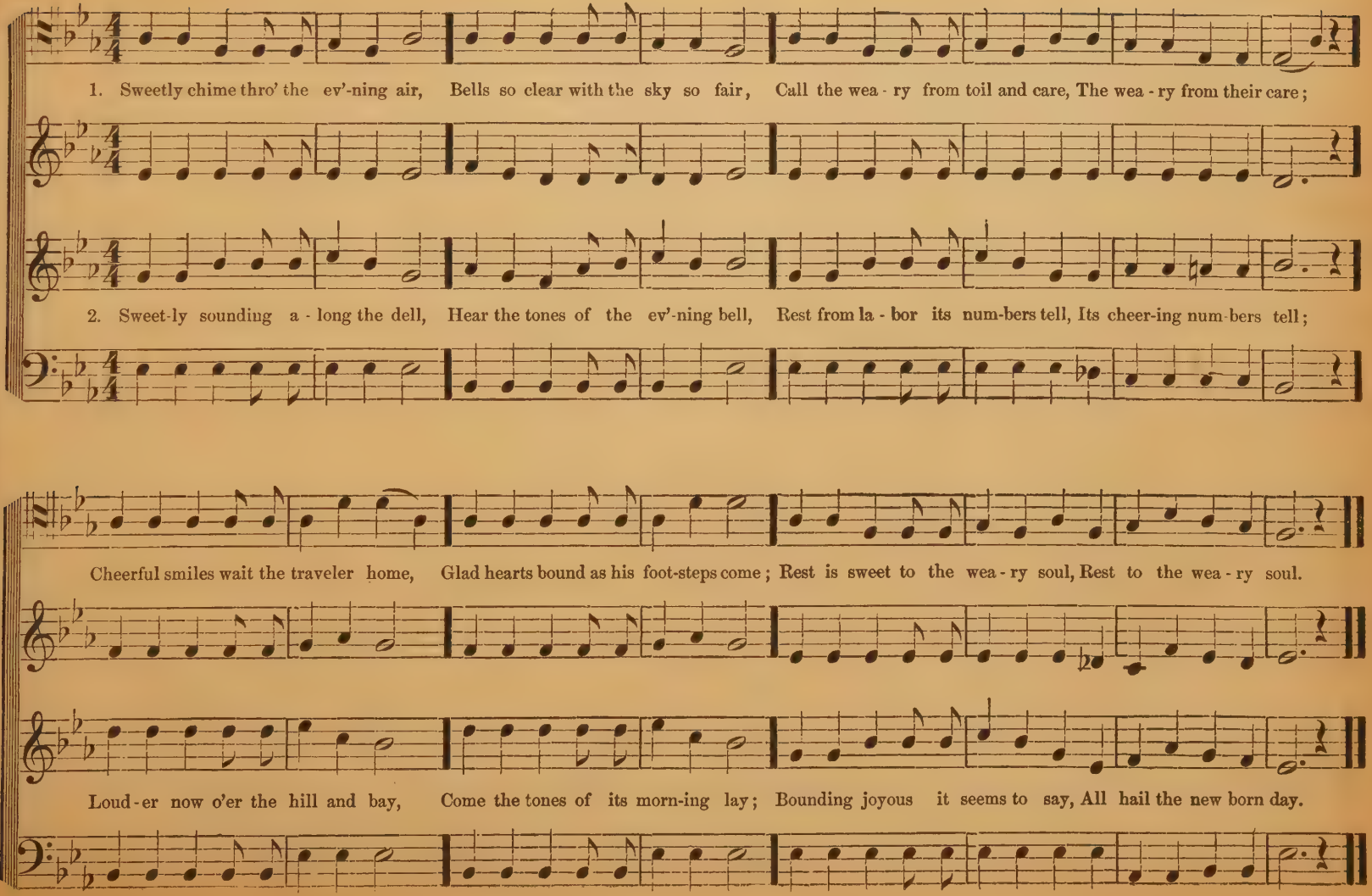
No. 98. **Round in Four parts.**

PRAISE. 7s.


1. Swell the anthem, raise the song, Prais - es to our God be - long; Saints and an - gels join to sing Prais-es to the heavenly King.
2. Loud thro' all the world proclaim Great Je - ho-vah's bless-ed name; Saints and an - gels join to sing Praise to him our heavenly King.
3. Hark! the voice of na - ture sings, Prais - es to the King of kings; Let us join the chor-al song, And the grate-ful notes pro-long.

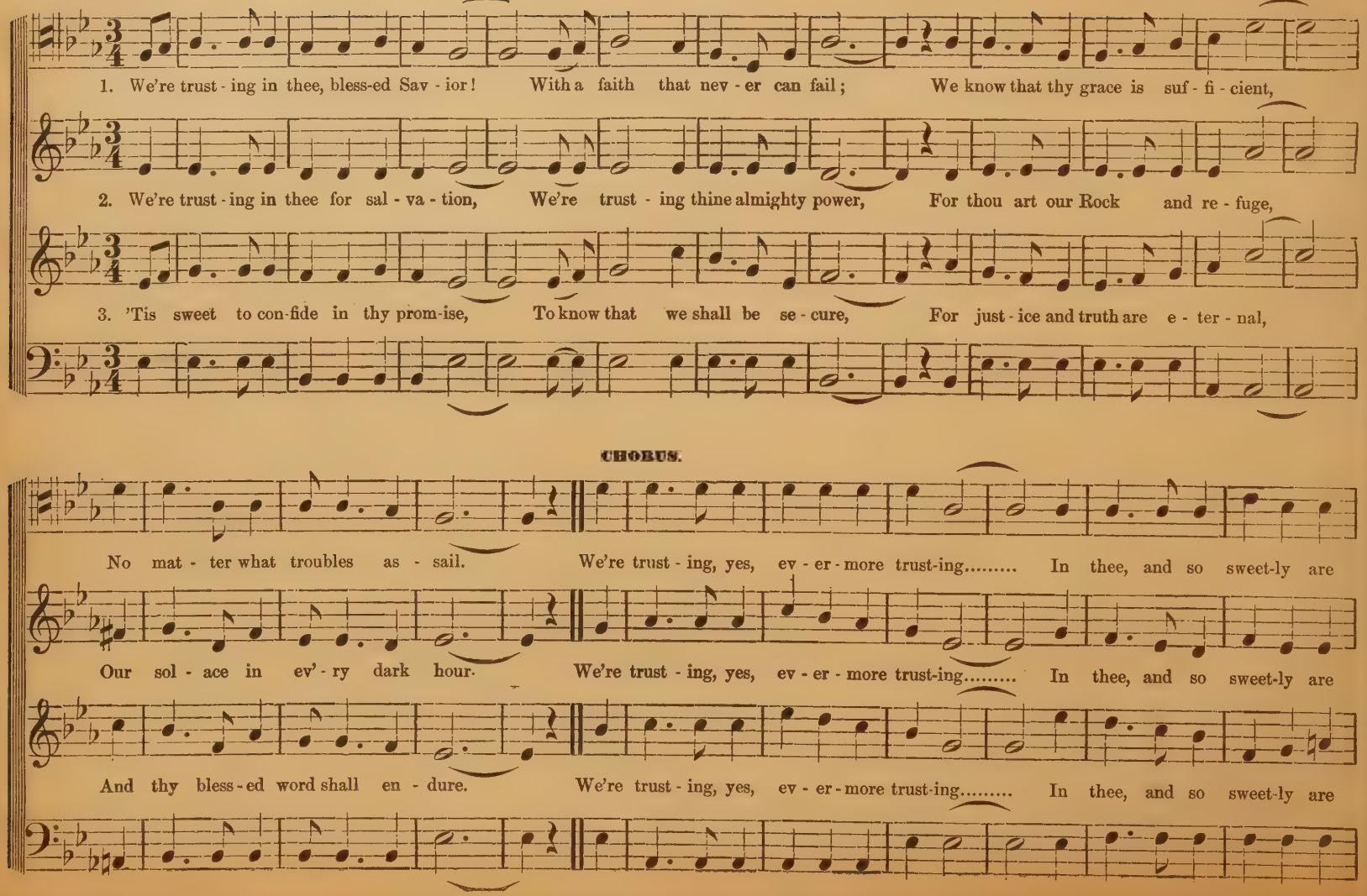
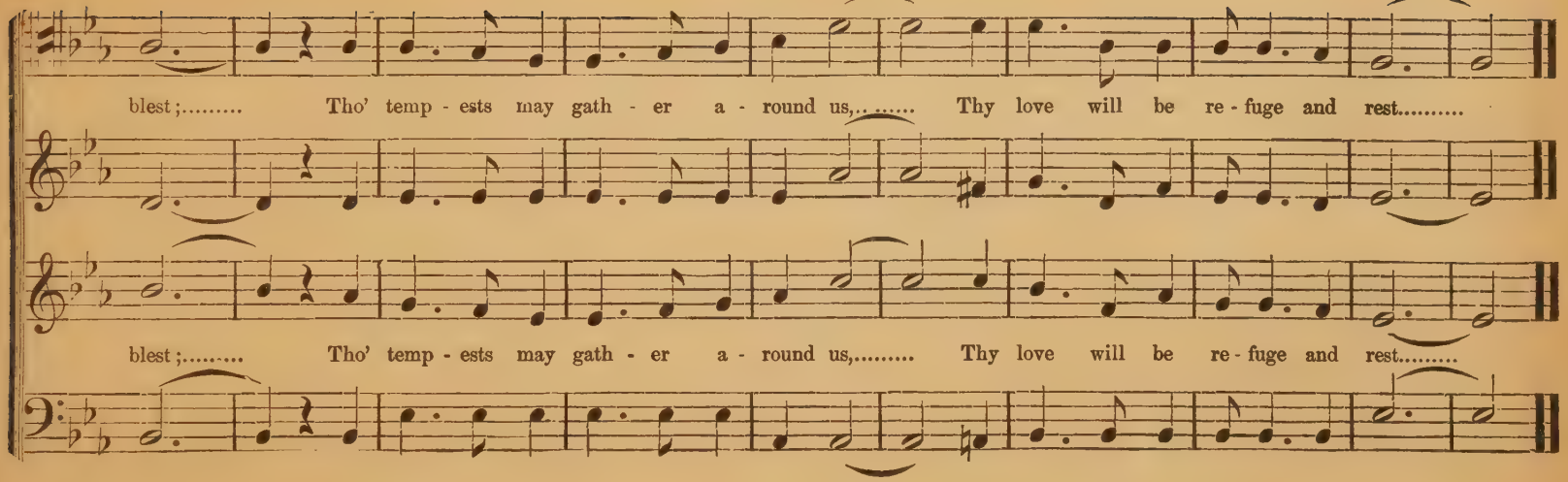
SWEETLY CHIMES THE BELL.

J. J. JELLEY.


1. Sweetly chime thro' the ev'-ning air, Bells so clear with the sky so fair, Call the wea - ry from toil and care, The wea - ry from their care;
2. Sweet-ly sounding a - long the dell, Hear the tones of the ev'-ning bell, Rest from la - bor its num-bers tell, Its cheer-ing num-bers tell;
Cheerful smiles wait the traveler home, Glad hearts bound as his foot-steps come; Rest is sweet to the wea - ry soul, Rest to the wea - ry soul.
Loud - er now o'er the hill and bay, Come the tones of its morn-ing lay; Bounding joyous it seems to say, All hail the new born day.

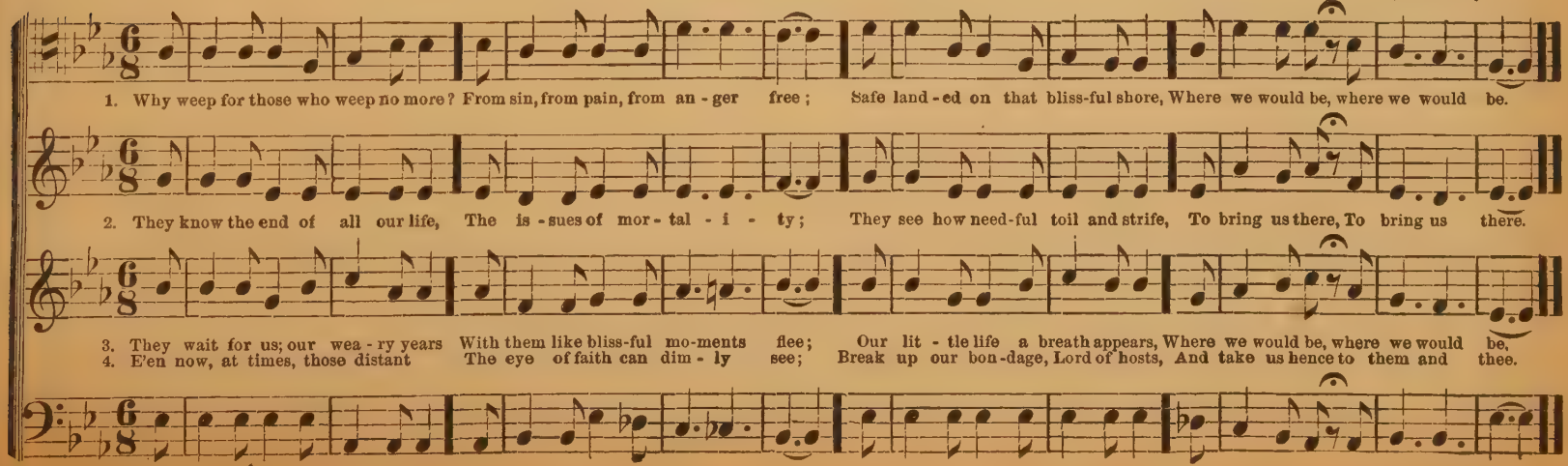
TRUSTING.

VIE E. KING. ANNIS V. THOMAS.


1. We're trust - ing in thee, bless-ed Sav - ior! With a faith that nev - er can fail; We know that thy grace is suf - fi - cient,
2. We're trust - ing in thee for sal - va - tion, We're trust - ing thine almighty power, For thou art our Rock and re - fuge,
3. 'Tis sweet to con-fide in thy prom-ise, To know that we shall be se - cure, For just - ice and truth are e - ter - nal,
CHORUS.
No mat - ter what troubles as - sail. We're trust - ing, yes, ev - er - more trust-ing..... In thee, and so sweet-ly are
Our sol - ace in ev' - ry dark hour. We're trust - ing, yes, ev - er - more trust-ing..... In thee, and so sweet-ly are
And thy bless - ed word shall en - dure. We're trust - ing, yes, ev - er - more trust-ing..... In thee, and so sweet-ly are

blest;..... Tho' temp - ests may gath - er a - round us,..... Thy love will be re - fuge and rest.....
blest;..... Tho' temp - ests may gath - er a - round us,..... Thy love will be re - fuge and rest.....

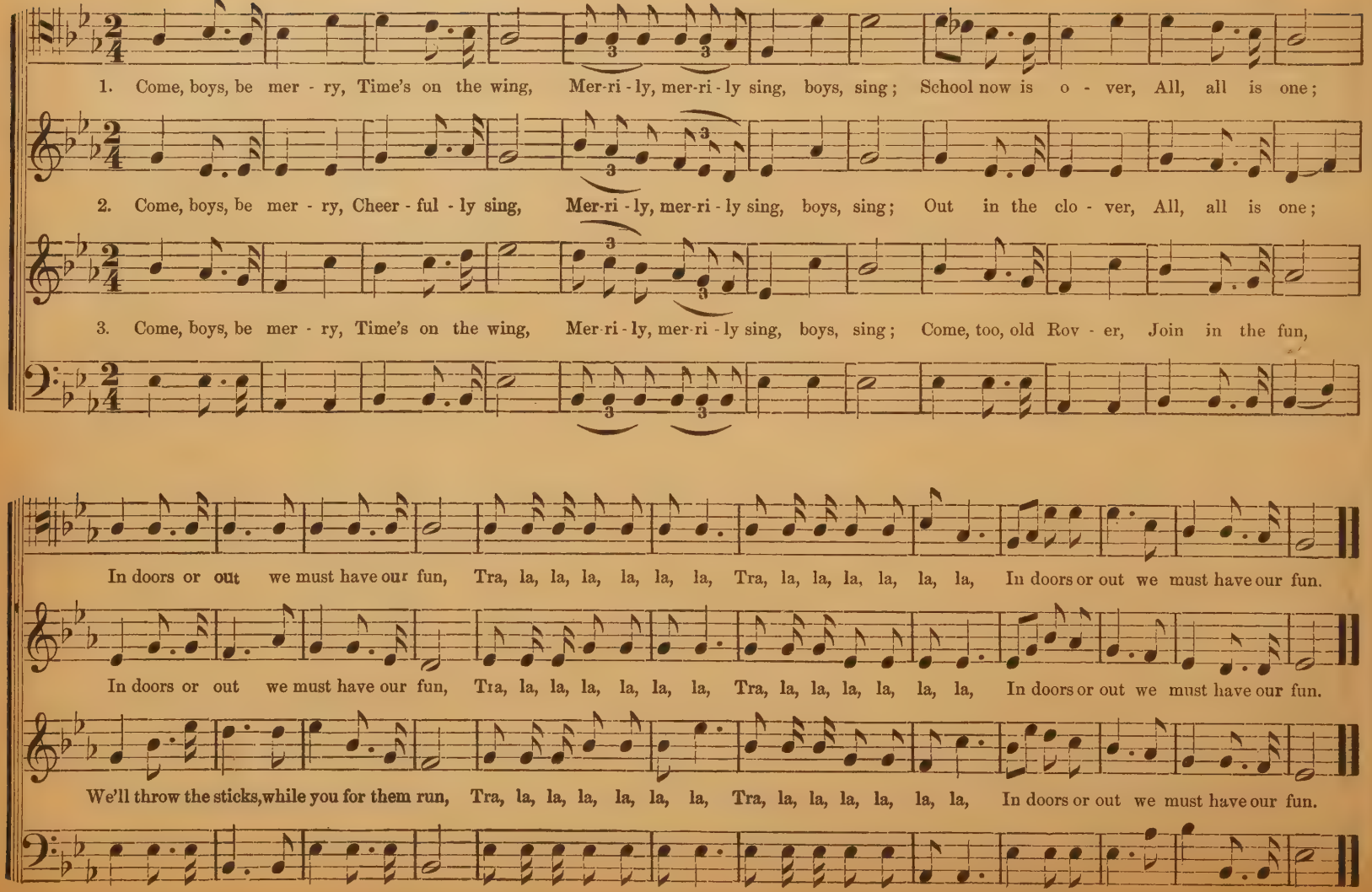
WHY WEEP?

J. J. JELLEY.


1. Why weep for those who weep no more? From sin, from pain, from an - ger free; Safe land - ed on that bliss-ful shore, Where we would be, where we would be.
2. They know the end of all our life, The is - sues of mor - tal - i - ty; They see how need-ful toil and strife, To bring us there, To bring us there.
3. They wait for us; our wea - ry years With them like bliss-ful mo-ments flee; Our lit - tle life a breath appears, Where we would be, where we would be,
4. E'en now, at times, those distant The eye of faith can dim - ly see; Break up our bon-dage, Lord of hosts, And take us hence to them and thee.

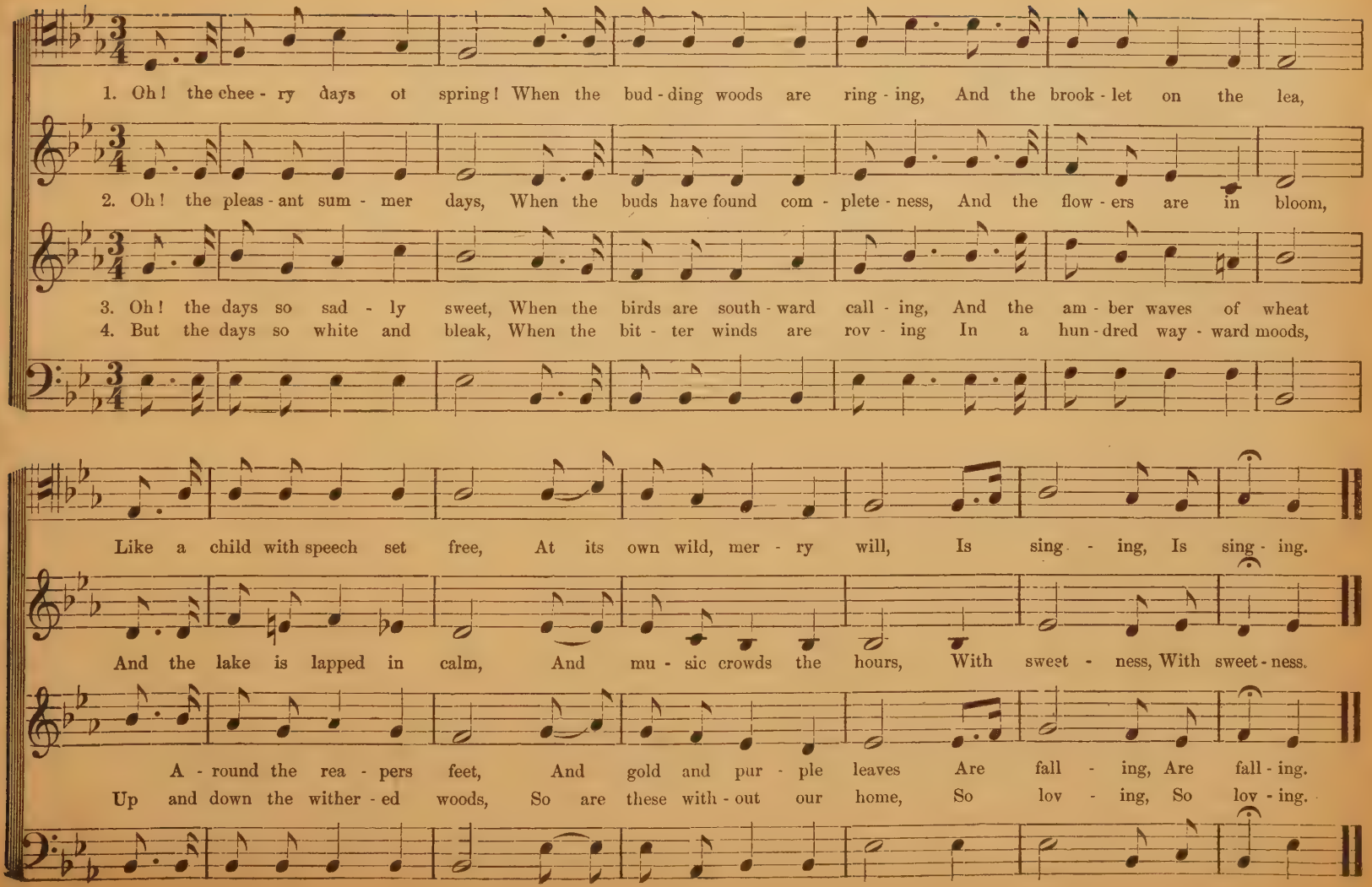
COME, BOYS, BE MERRY.

J. J. JELLEY.


1. Come, boys, be mer - ry, Time's on the wing, Mer-ri - ly, mer-ri - ly sing, boys, sing; School now is o - ver, All, all is one;
2. Come, boys, be mer - ry, Cheer - ful - ly sing, Mer-ri - ly, mer-ri - ly sing, boys, sing; Out in the clo - ver, All, all is one;
3. Come, boys, be mer - ry, Time's on the wing, Mer-ri - ly, mer-ri - ly sing, boys, sing; Come, too, old Rov - er, Join in the fun,
In doors or out we must have our fun, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, In doors or out we must have our fun.
In doors or out we must have our fun, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, In doors or out we must have our fun.
We'll throw the sticks, while you for them run, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, In doors or out we must have our fun.

SONG OF THE DAYS.

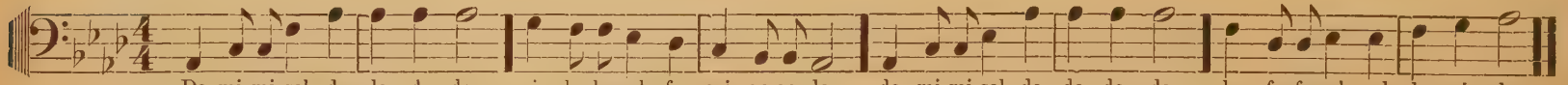
J. J. JELLEY.


1. Oh! the chee - ry days of spring! When the bud - ding woods are ring - ing, And the brook - let on the lea,
2. Oh! the pleas - ant sum - mer days, When the buds have found com - plete - ness, And the flow - ers are in bloom,
3. Oh! the days so sad - ly sweet, When the birds are south - ward call - ing, And the am - ber waves of wheat
4. But the days so white and bleak, When the bit - ter winds are rov - ing In a hun - dred way - ward moods,
Like a child with speech set free, At its own wild, mer - ry will, Is sing - ing, Is sing - ing.
And the lake is lapped in calm, And mu - sic crowds the hours, With sweet - ness, With sweet - ness.
A - round the rea - pers feet, And gold and pur - ple leaves Are fall - ing, Are fall - ing.
Up and down the wither - ed woods, So are these with - out our home, So lov - ing, So lov - ing.

No. 99. Key of A flat. Signature four flats, B, E, A and D degrees flatted.

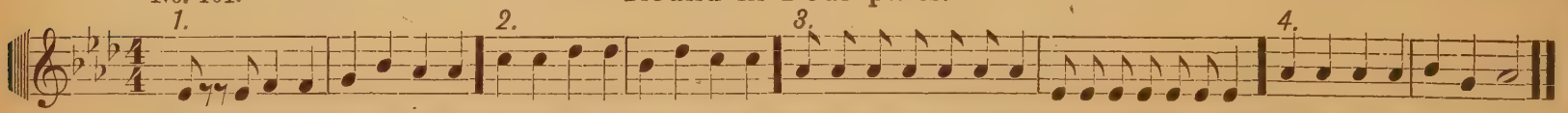
Do, do, re, re, mi, re, do, sol, sol, la, sol, sol, do, si, do, do, re, re, mi, re, do, si, la, sol, do, re, si do.
What's the sig - na-ture? give heed, Then the flats you here will show; Four the num-ber, this will lead Us to say A flat is do.

No. 100.



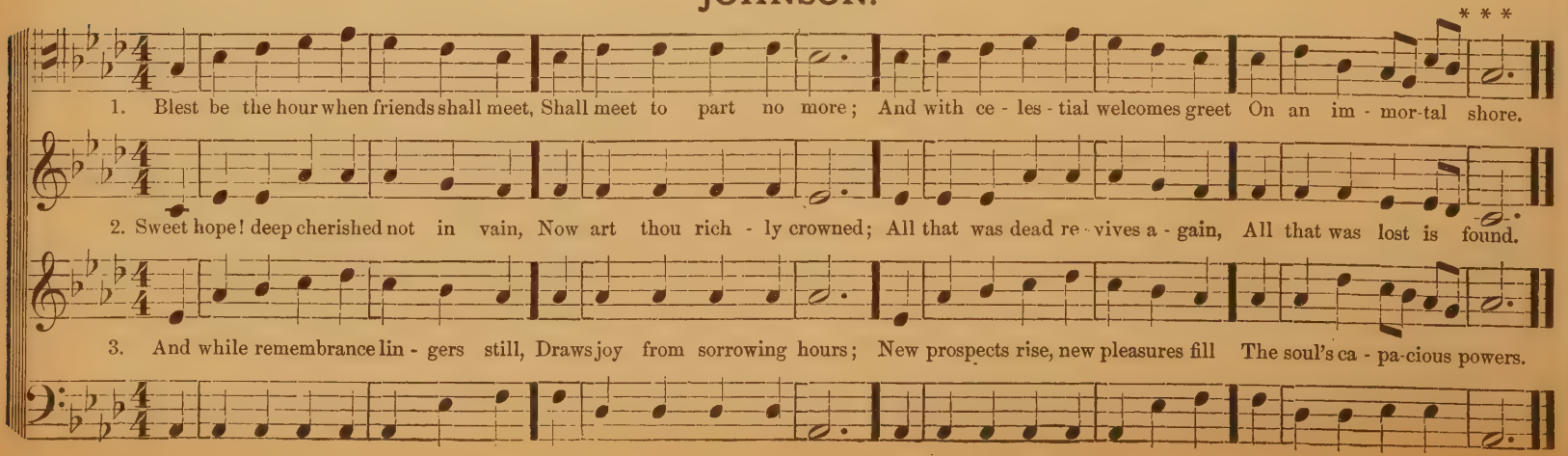
Do, mi, mi, sol, do, do, do, do, si, la, la, sol, fa, mi, re, re, do, do, mi, mi, sol, do, do, do, do, la, fa, fa, sol, sol, la, si, do.
Sad is the thought, to see man kind Passing their days so care-less-ly by; Improve the moments, this you'll find, Is a good maxim all should try.

No. 101. **Round in Four parts.**



Hark, the evening bells are sounding, Calling to the school of singing; Happy, joyous, free are we, Singing songs of glad good cheer, In this school we love so dear.

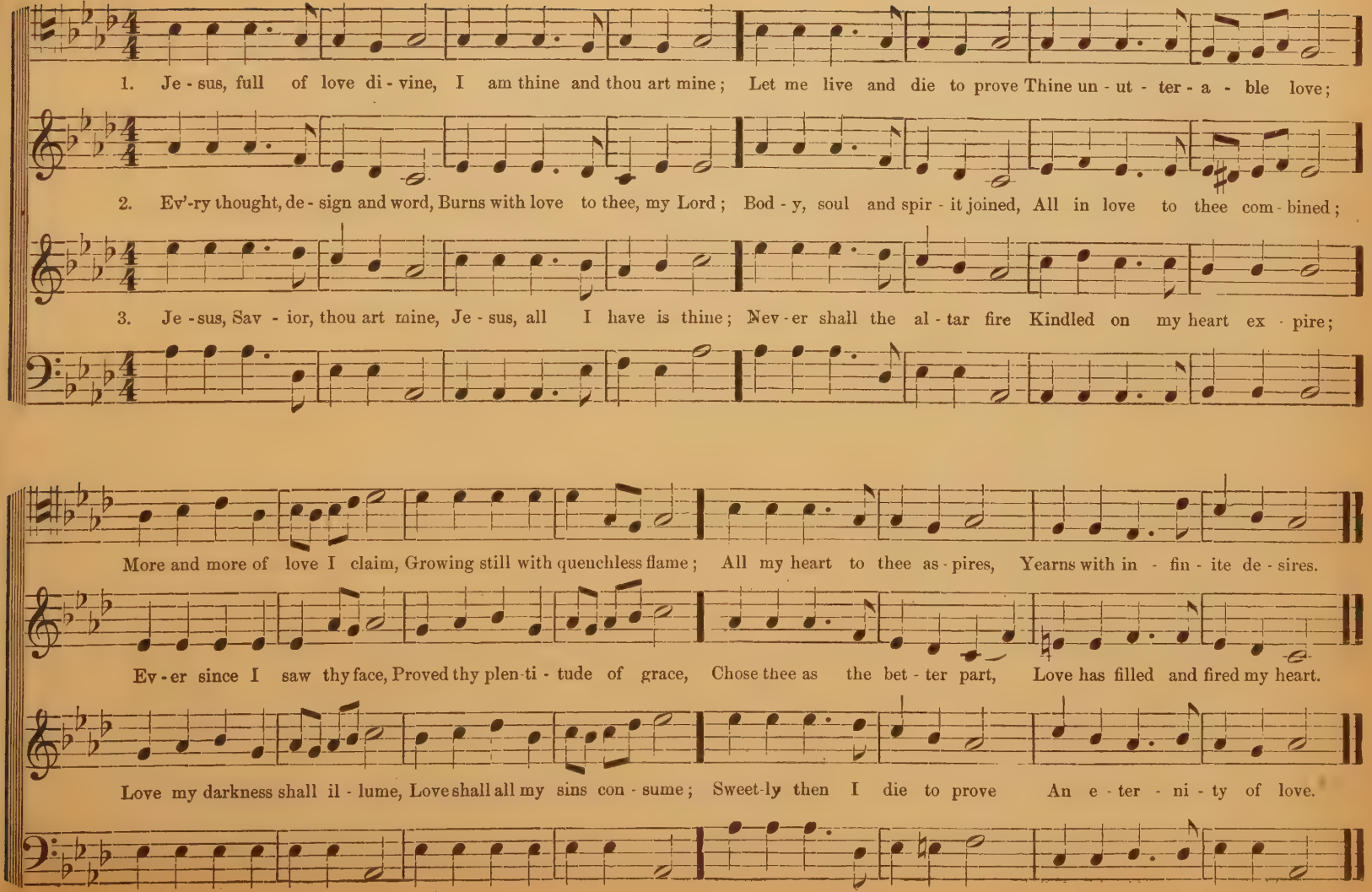
JOHNSON.



1. Blest be the hour when friends shall meet, Shall meet to part no more; And with ce - les - tial welcomes greet On an im - mor-tal shore.
2. Sweet hope! deep cherished not in vain, Now art thou rich - ly crowned; All that was dead re - vives a - gain, All that was lost is found.
3. And while remembrance lin - gers still, Draws joy from sorrowing hours; New prospects rise, new pleasures fill The soul's ca - pa-cious powers.

BLOOMDALE. 7s.

MISS MATTIE CAMPBELL.

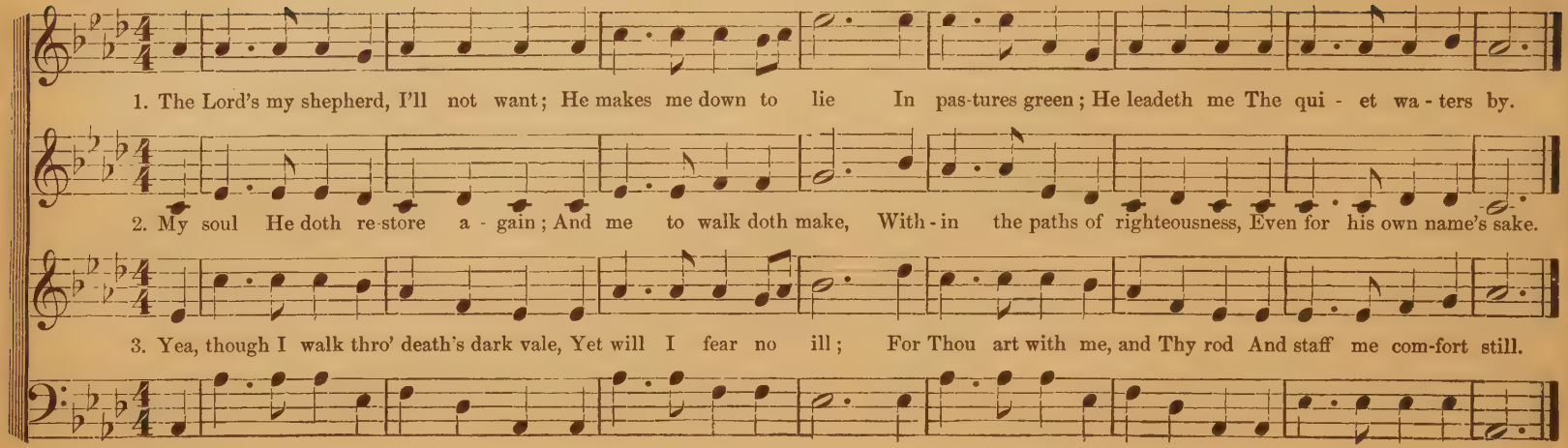

1. Je - sus, full of love di - vine, I am thine and thou art mine; Let me live and die to prove Thine un - ut - ter - a - ble love;
2. Ev'-ry thought, de - sign and word, Burns with love to thee, my Lord; Bod - y, soul and spir - it joined, All in love to thee com - bined;
3. Je - sus, Sav - ior, thou art mine, Je - sus, all I have is thine; Nev - er shall the al - tar fire Kindled on my heart ex - pire;
More and more of love I claim, Growing still with quenchless flame; All my heart to thee as - pires, Yearns with in - fin - ite de - sires.
Ev - er since I saw thy face, Proved thy plen - ti - tude of grace, Chose thee as the bet - ter part, Love has filled and fired my heart.
Love my darkness shall il - lume, Love shall all my sins con - sume; Sweet-ly then I die to prove An e - ter - ni - ty of love.

YELLOW CREEK. C. M.

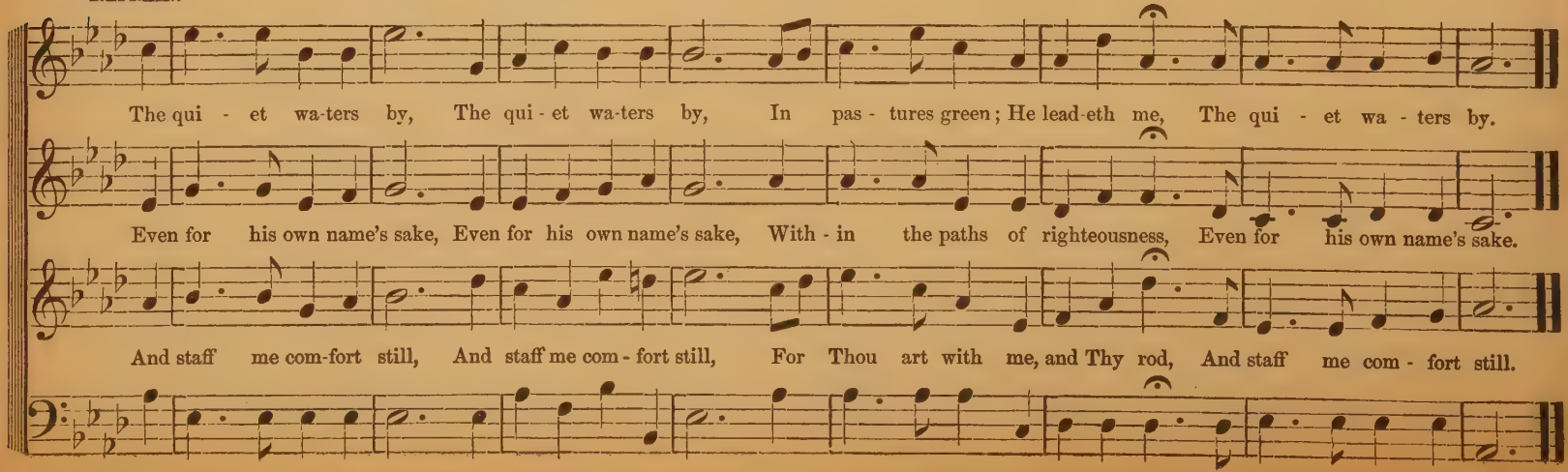
(Melody inscribed to the Yellow Creek Presbyterian Choir and Congregation.)

PSALM, 23.

A. R. MARTIN.


1. The Lord's my shepherd, I'll not want; He makes me down to lie In pas-tures green; He leadeth me The qui - et wa - ters by.
2. My soul He doth re-store a - gain; And me to walk doth make, With - in the paths of righteousness, Even for his own name's sake.
3. Yea, though I walk thro' death's dark vale, Yet will I fear no ill; For Thou art with me, and Thy rod And staff me com-fort still.

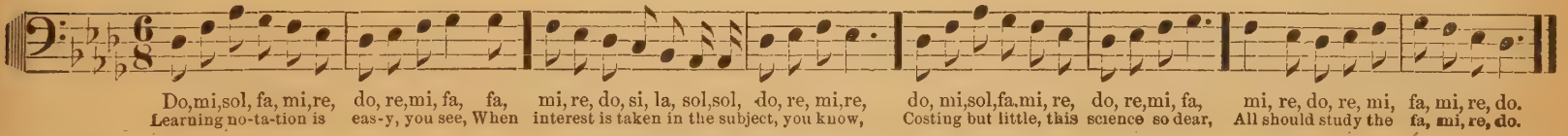
REFRAIN.


The qui - et wa-ters by, The qui - et wa-ters by, In pas - tures green; He lead-eth me, The qui - et wa - ters by.
Even for his own name's sake, Even for his own name's sake, With - in the paths of righteousness, Even for his own name's sake.
And staff me com-fort still, And staff me com - fort still, For Thou art with me, and Thy rod, And staff me com - fort still.

No. 103. Key of D flat. With B, E, A, D and G degrees flatted.

Do, do, mi, mi, sol, la, sol, la, si, do, la, sol, mi, re, mi, mi, sol, sol, la, si, do, si, la, sol, fa, mi, re, do.
This the last, so you may rest From this subject; Now we'll go To such work as we think best; In this key D flat is do.

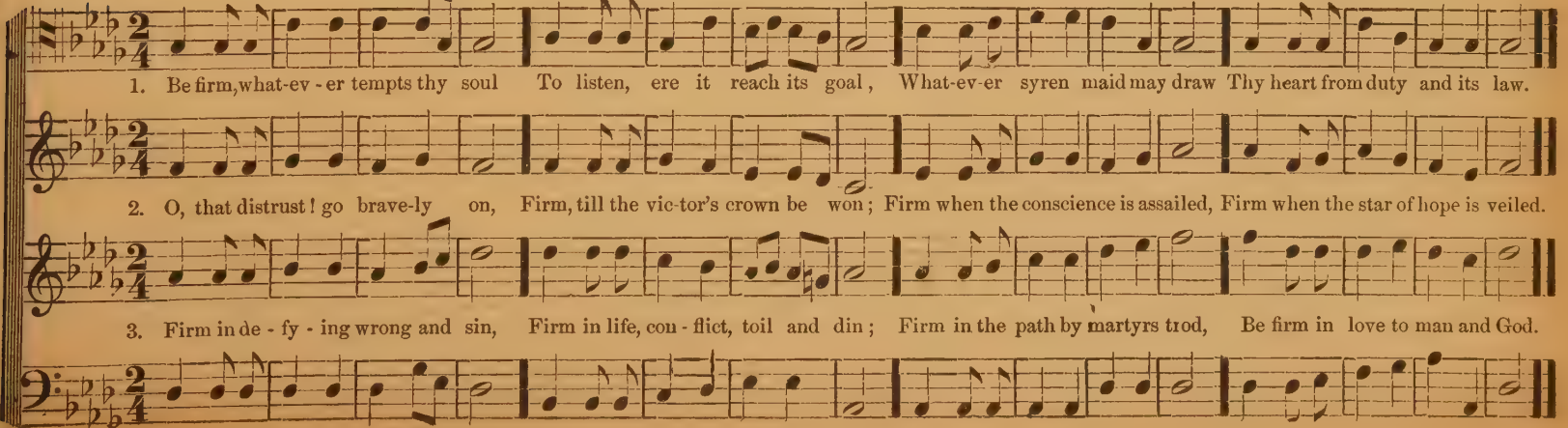
No. 104.


Do,mi,sol, fa, mi,re, do, re,mi, fa, fa, mi, re, do, si, la, sol,sol, do, re, mi,re, do, mi,sol,fa,mi, re, do, re,mi, fa, mi, re, do, re, mi, fa, mi, re, do.
Learning no-ta-tion is eas-y, you see, When interest is taken in the subject, you know, Costing but little, this science so dear, All should study the fa, mi, re, do.

No. 105. Round in Four parts.

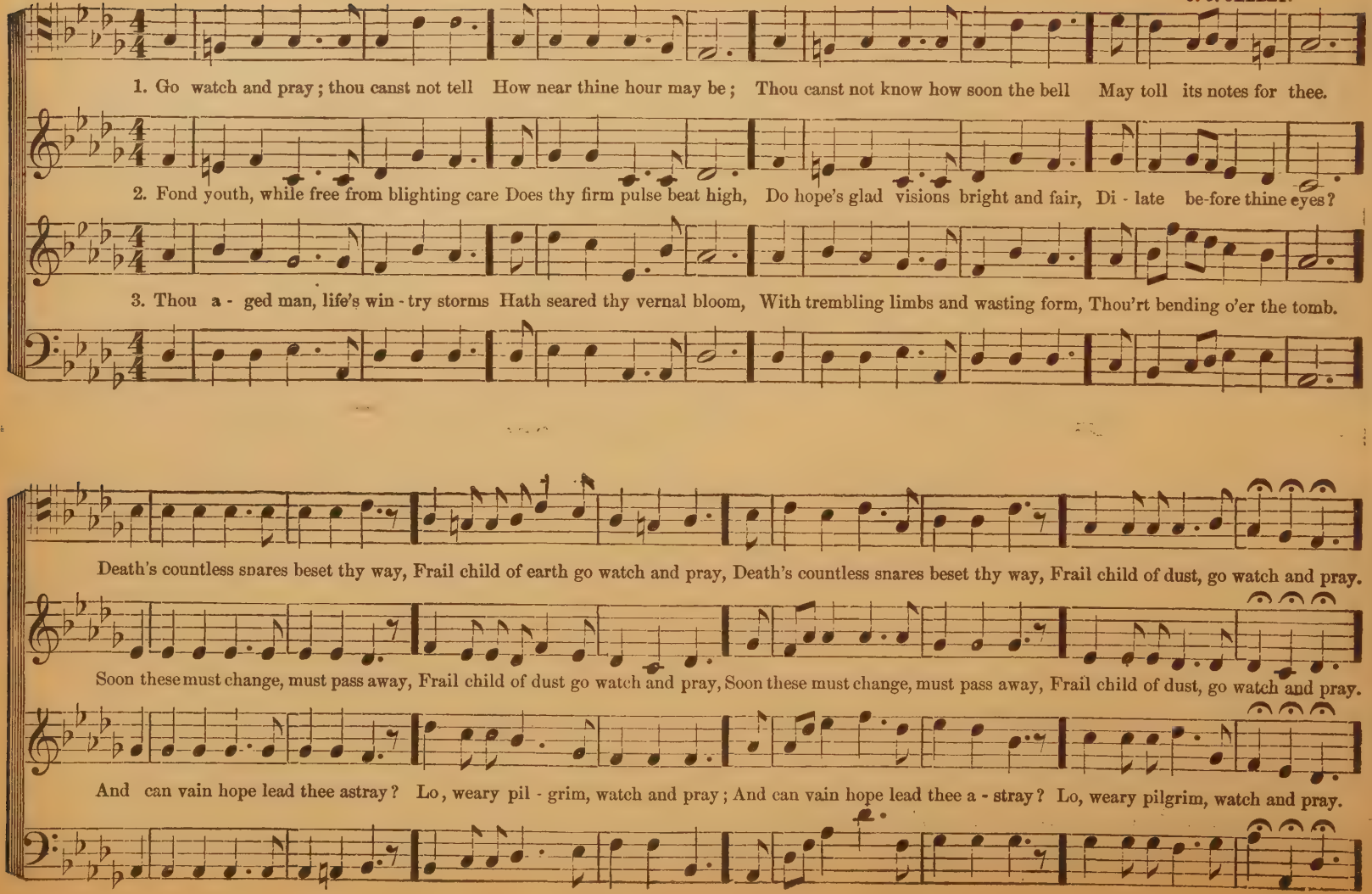
1.
2.
3.
Mer-ri-ly we sing these cheer-ful songs Happy with the thought that all may sing; Cheerful-ly we greet you all to-night, Singing glad and free, let the voic-es ring.

BE FIRM.


1. Be firm, what-ev-er tempts thy soul To listen, ere it reach its goal, What-ev-er syren maid may draw Thy heart from duty and its law.
2. O, that distrust! go brave-ly on, Firm, till the vic-tor's crown be won; Firm when the conscience is assailed, Firm when the star of hope is veiled.
3. Firm in de-fy-ing wrong and sin, Firm in life, con-flict, toil and din; Firm in the path by martyrs trod, Be firm in love to man and God.

GO WATCH AND PRAY.

J. J. JELLEY.


1. Go watch and pray; thou canst not tell How near thine hour may be; Thou canst not know how soon the bell May toll its notes for thee.
2. Fond youth, while free from blighting care Does thy firm pulse beat high, Do hope's glad visions bright and fair, Di - late be-fore thine eyes?
3. Thou a - ged man, life's win - try storms Hath seared thy vernal bloom, With trembling limbs and wasting form, Thou'rt bending o'er the tomb.
Death's countless snares beset thy way, Frail child of earth go watch and pray, Death's countless snares beset thy way, Frail child of dust, go watch and pray.
Soon these must change, must pass away, Frail child of dust go watch and pray, Soon these must change, must pass away, Frail child of dust, go watch and pray.
And can vain hope lead thee astray? Lo, weary pil - grim, watch and pray; And can vain hope lead thee a - stray? Lo, weary pilgrim, watch and pray.

GO WATCH AND PRAY.—Concluded.

Go watch and pray, go watch and pray; Go watch and pray, go watch and pray.

Frail child of dust go watch and pray, ... Go watch and pray; Frail child of dust go watch and pray, ... go watch and pray.

Go watch and pray, go watch and pray; Go watch and pray, go watch and pray.

ELWELL. C. M.

E. P. ANDREWS.

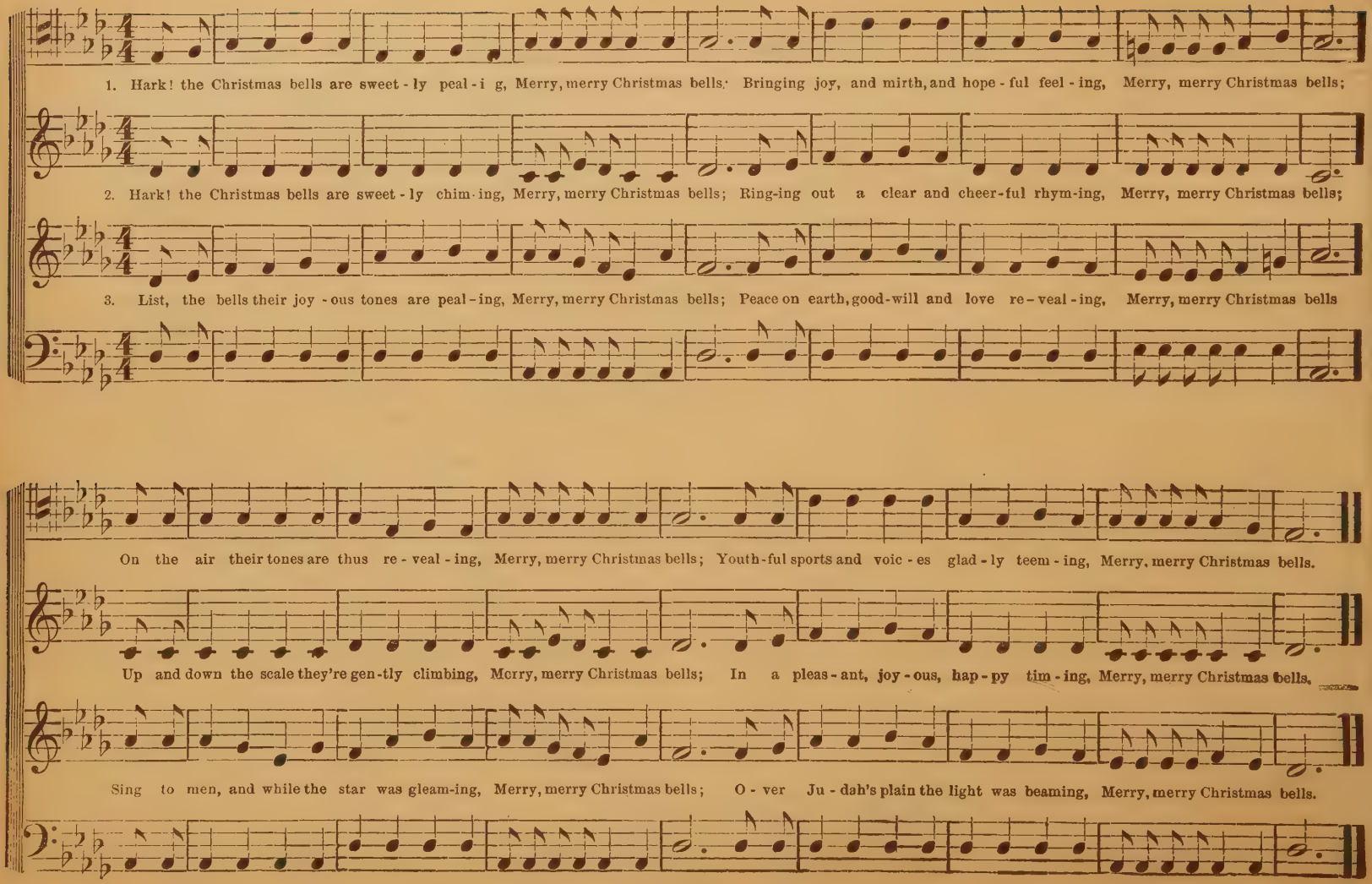
1. Dear Fa-ther, to thy mer-cy seat, My soul for shel-ter flies; 'Tis there I find a safe re-treat When storms and tempests rise.

2. My cheer-ful hope can nev-er die, If thou, my God, art near; Thy grace can raise my com forts high, And ban-ish ev'-ry fear.

3. Oh, nev-er let my soul re-move From this di-vine re-treat, Still let me trust thy power and love, And dwell beneath thy feet.

MERRY CHRISTMAS BELLS.

J. J. J.


1. Hark! the Christmas bells are sweet-ly peal-i g, Merry, merry Christmas bells; Bringing joy, and mirth, and hope-ful feel-ing, Merry, merry Christmas bells;
2. Hark! the Christmas bells are sweet-ly chim-ing, Merry, merry Christmas bells; Ring-ing out a clear and cheer-ful rhym-ing, Merry, merry Christmas bells;
3. List, the bells their joy-ous tones are peal-ing, Merry, merry Christmas bells; Peace on earth, good-will and love re-veal-ing, Merry, merry Christmas bells
On the air their tones are thus re-veal-ing, Merry, merry Christmas bells; Youth-ful sports and voic-es glad-ly teem-ing, Merry, merry Christmas bells.
Up and down the scale they're gen-tly climbing, Merry, merry Christmas bells; In a pleas-ant, joy-ous, hap-py tim-ing, Merry, merry Christmas bells.
Sing to men, and while the star was gleam-ing, Merry, merry Christmas bells; O-ver Ju-dah's plain the light was beaming, Merry, merry Christmas bells.

SONG OF THE KEYS.

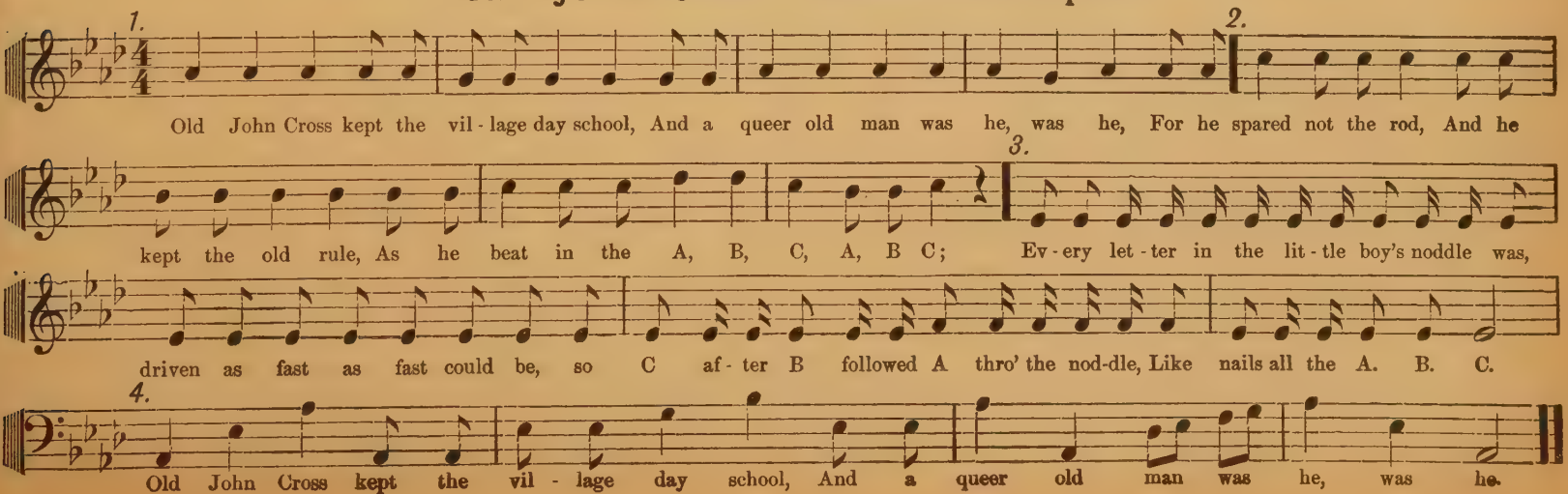
J. J. J.

1. When the staff is thus prepared, With sign one sharp, you see, sir, The pitch not heard in C is F sharp shows the key of G, sir.
2. F sharp, C sharp, thus you see, Which gives the key of D, sir, Re - mem - ber this from day to day, And free - ly will you sing, sir.
3. Three sharps shows the key of A, The F de - gree is first sir, With C and G to fol - low F, Now learn these sharp de-grees, sir.
4. E is now the key we want, With sig - na - ture four sharps, sir, And F sharp, C sharp, G sharp, D sharp, learn them as we sing, sir.
5. One more key in sharps, we use, We think you'd like to know it, So B the key, now tell the sharps, And if you miss, don't show it.
6. Flats the sub - ject next pur - sue, With ar - dor, pur-pose true, sir, Now B flat is the pitch we sing, When singing key of F, sir.
7. Boys and girls should hap - py be, In this de - light-ful work, sir, 'Tis B flat, E flat pitch - es used, Now learn the key B flat, sir.
8. Glad to know the end is near, When flats and sharps we'll know, sir, So three flats is the key of E flat, this re-mem-ber now, sir.
9. B flat first in or - der see, With E flat se - cond place, sir, And A flat, D. this be - lieve, Is now the key A flat, sir.
10. Add to A the pitch G flat, And this will give a key, sir, The name G flat and sign five flats, So now we'll leave you go, sir.

CHORUS.

Join the cho - rus, loud - ly sing, in this hap - py mea - sure, Let the voic - es free - ly ring, In this hour of plea - sure.

OLD JOHN CROSS. Round in Four parts.



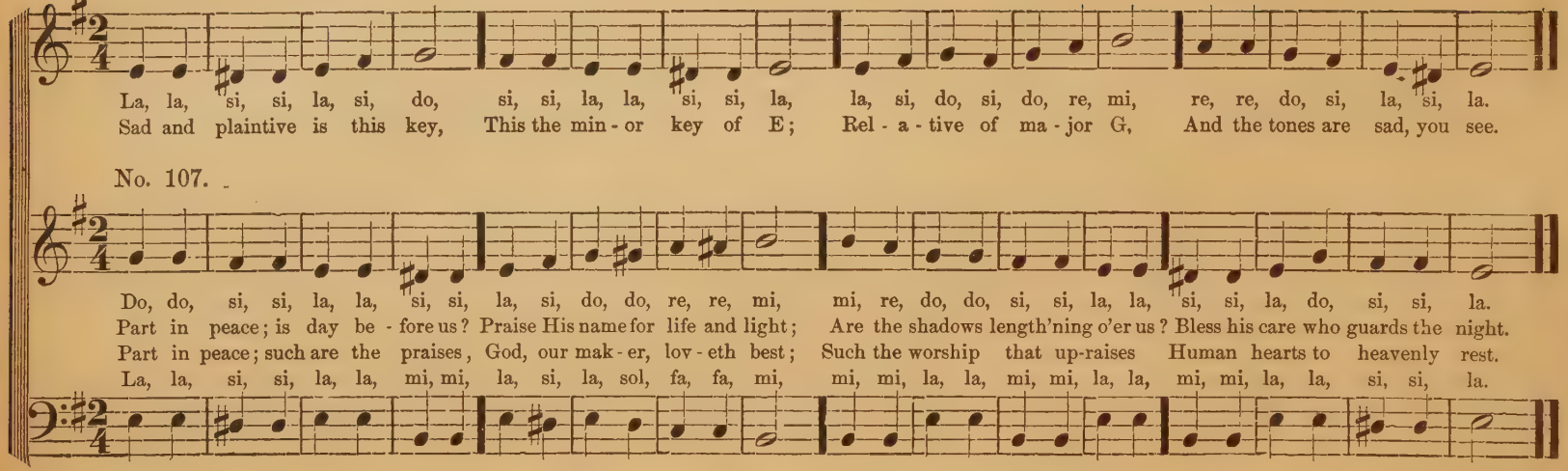
Old John Cross kept the vil - lage day school, And a queer old man was he, was he, For he spared not the rod, And he

kept the old rule, As he beat in the A, B, C, A, B C; Ev - ery let - ter in the lit - tle boy's noddle was,

driven as fast as fast could be, so C af - ter B followed A thro' the nod-dle, Like nails all the A. B. C.

Old John Cross kept the vil - lage day school, And a queer old man was he, was he.

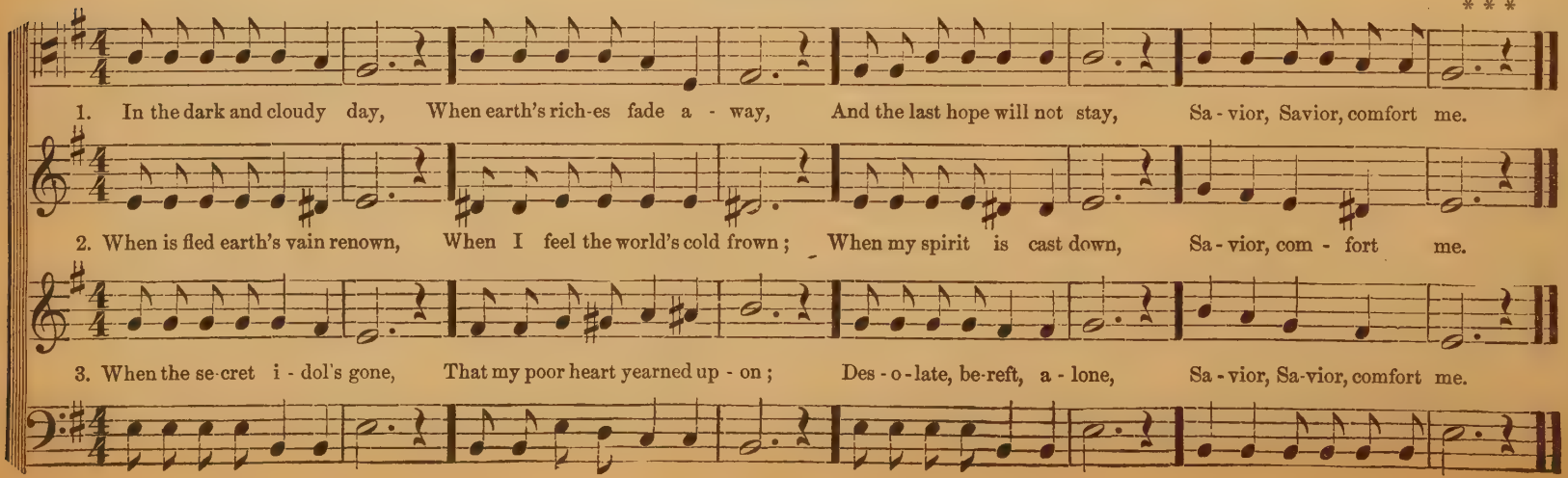
No. 106. Key of E minor. Study by syllable.


La, la, si, si, la, si, do, si, si, la, la, si, si, la, la, si, do, si, do, re, mi, re, re, do, si, la, si, la.
Sad and plaintive is this key, This the min - or key of E; Rel - a - tive of ma - jor G, And the tones are sad, you see.

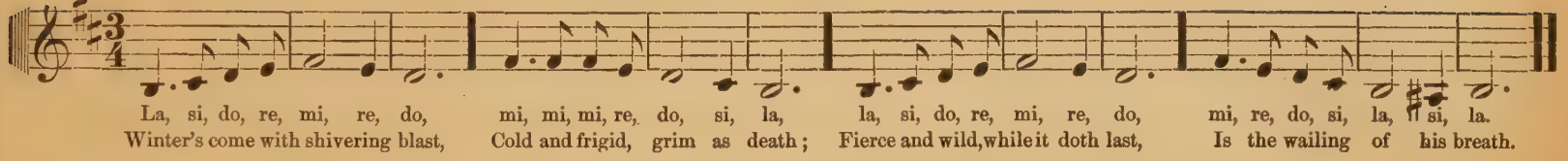
No. 107.

Do, do, si, si, la, la, si, si, la, si, do, do, re, re, mi, mi, re, do, do, si, si, la, la, si, si, la, do, si, si, la.
Part in peace; is day be - fore us? Praise His name for life and light; Are the shadows length'ning o'er us? Bless his care who guards the night.
Part in peace; such are the praises, God, our mak - er, lov - eth best; Such the worship that up-raises Human hearts to heavenly rest.
La, la, si, si, la, la, mi, mi, la, si, la, sol, fa, fa, mi, mi, mi, la, la, mi, mi, la, la, mi, mi, la, la, si, si, la.

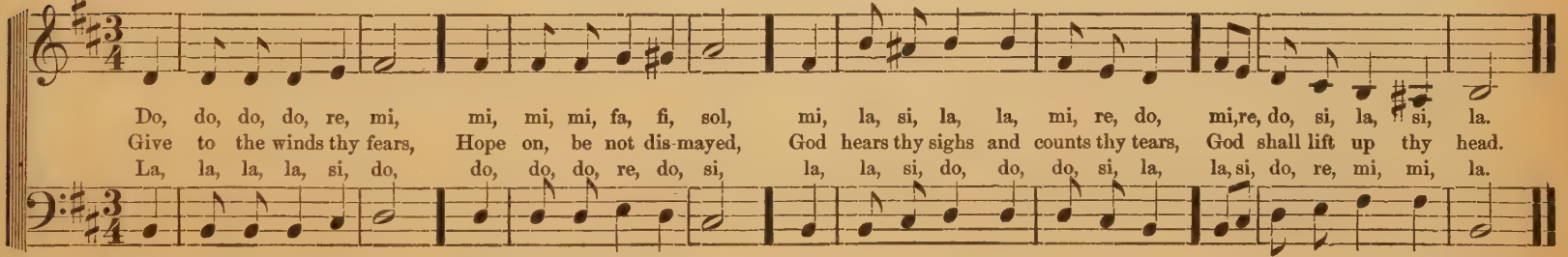
COMFORT.


1. In the dark and cloudy day, When earth's rich-es fade a - way, And the last hope will not stay, Sa - vior, Savior, comfort me.
2. When is fled earth's vain renown, When I feel the world's cold frown; When my spirit is cast down, Sa - vior, com - fort me.
3. When the se-cret i - dol's gone, That my poor heart yearned up - on; Des - o - late, be-reft, a - lone, Sa - vior, Sa-vior, comfort me.

No. 108. Key of B minor. Relative of D Major. Sing by syllable.

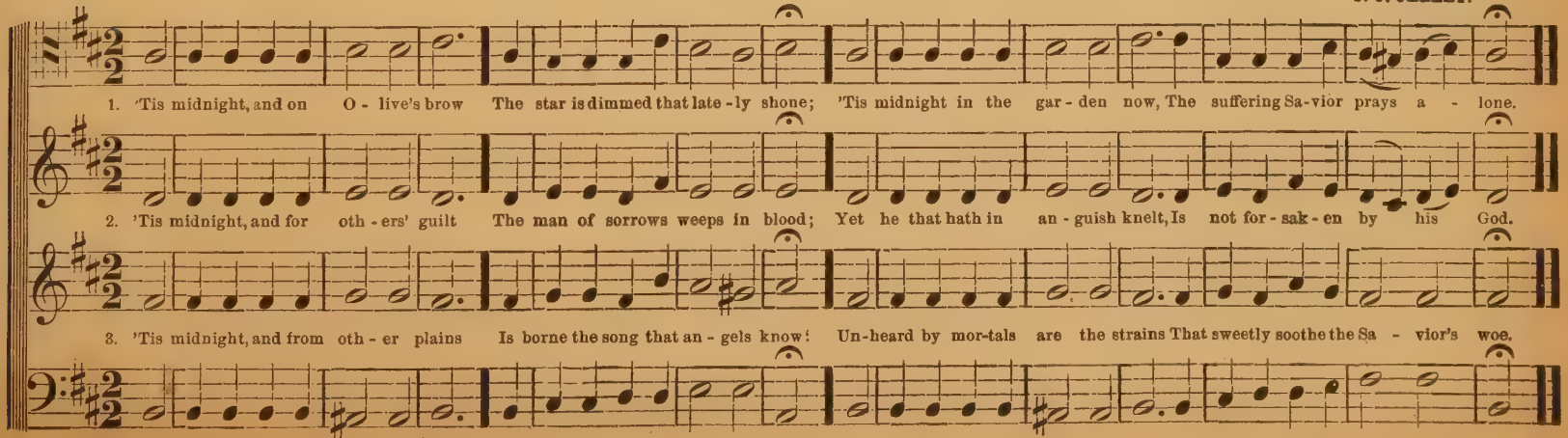

La, si, do, re, mi, re, do, mi, mi, mi, re, do, si, la, la, si, do, re, mi, re, do, mi, re, do, si, la, si, la.
Winter's come with shivering blast, Cold and frigid, grim as death; Fierce and wild, while it doth last, Is the wailing of his breath.

No. 109.


Do, do, do, do, re, mi, mi, mi, mi, fa, fi, sol, mi, la, si, la, la, mi, re, do, mi, re, do, si, la, si, la.
Give to the winds thy fears, Hope on, be not dis-mayed, God hears thy sighs and counts thy tears, God shall lift up thy head.
La, la, la, la, si, do, do, do, do, re, do, si, la, la, si, do, do, do, si, la, la, si, do, re, mi, mi, la.

AGONY.

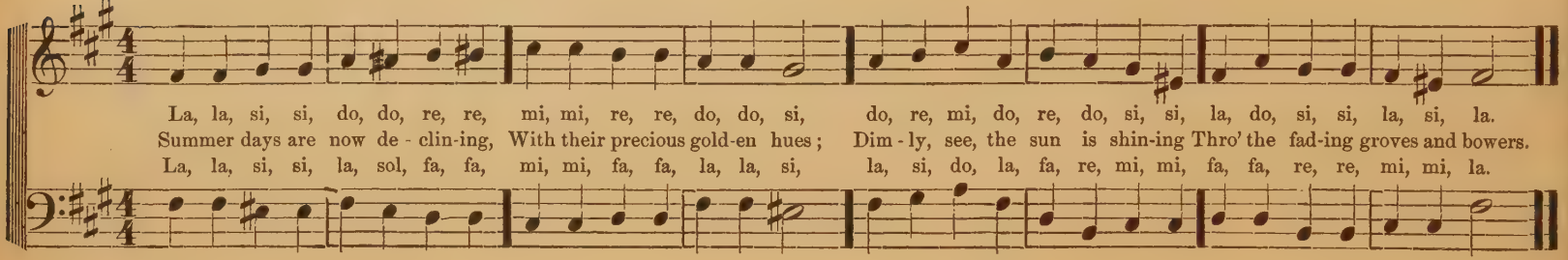
J. J. JELLEY.


1. 'Tis midnight, and on O - live's brow The star is dimmed that late - ly shone; 'Tis midnight in the gar - den now, The suffering Sa-vior prays a - lone.
2. 'Tis midnight, and for oth - ers' guilt The man of sorrows weeps in blood; Yet he that hath in an - guish knelt, Is not for - sak - en by his God.
3. 'Tis midnight, and from oth - er plains Is borne the song that an - gels know: Un-heard by mor-tals are the strains That sweetly soothe the Sa - vior's woe.

No. 110. Key of F♯ minor. Sing by syllables before applying the words.

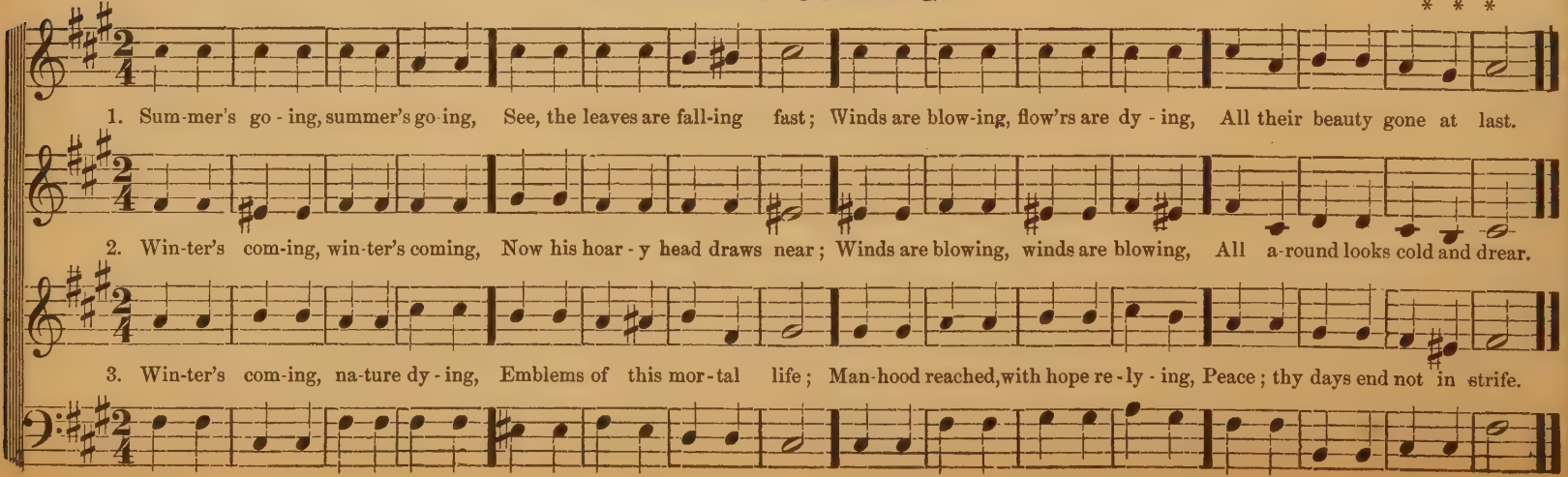
La, la, si, si, la, si, do, do, si, la, si, la, si, la, la, si, do, re, do, si, la, la, si, do, si, la, si, la.
F sharp min - or may ex-press Deep e - mo-tions, fear and grief; Sad the tones heard in dis-tress, Grief expiring, it brings re - lief.

No. 111.



La, la, si, si, do, do, re, re, mi, mi, re, re, do, do, si, do, re, mi, do, re, do, si, si, la, do, si, si, la, si, la.
Summer days are now de - clin-ing, With their precious gold-en hues; Dim - ly, see, the sun is shin-ing Thro' the fad-ing groves and bowers.
La, la, si, si, la, sol, fa, fa, mi, mi, fa, fa, la, la, si, la, si, do, la, fa, re, mi, mi, fa, fa, re, re, mi, mi, la.

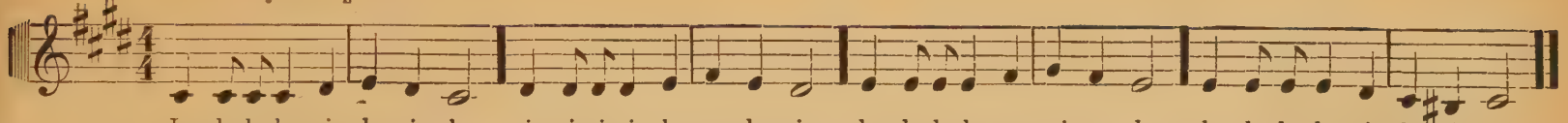
WINTER'S COMING.



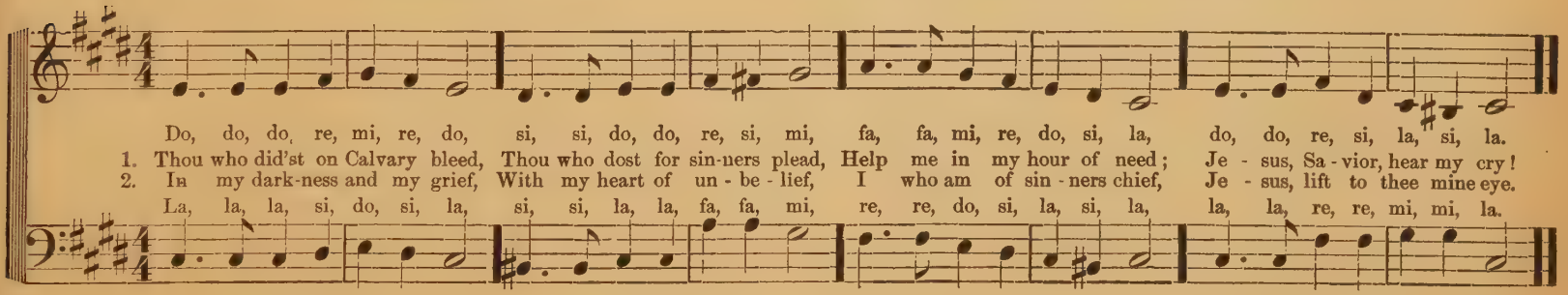
* * *

1. Sum-mer's go - ing, summer's go-ing, See, the leaves are fall-ing fast; Winds are blow-ing, flow'rs are dy - ing, All their beauty gone at last.
2. Win-ter's com-ing, win-ter's coming, Now his hoar - y head draws near; Winds are blowing, winds are blowing, All a-round looks cold and drear.
3. Win-ter's com-ing, na-ture dy - ing, Emblems of this mor-tal life; Man-hood reached, with hope re - ly - ing, Peace; thy days end not in strife.

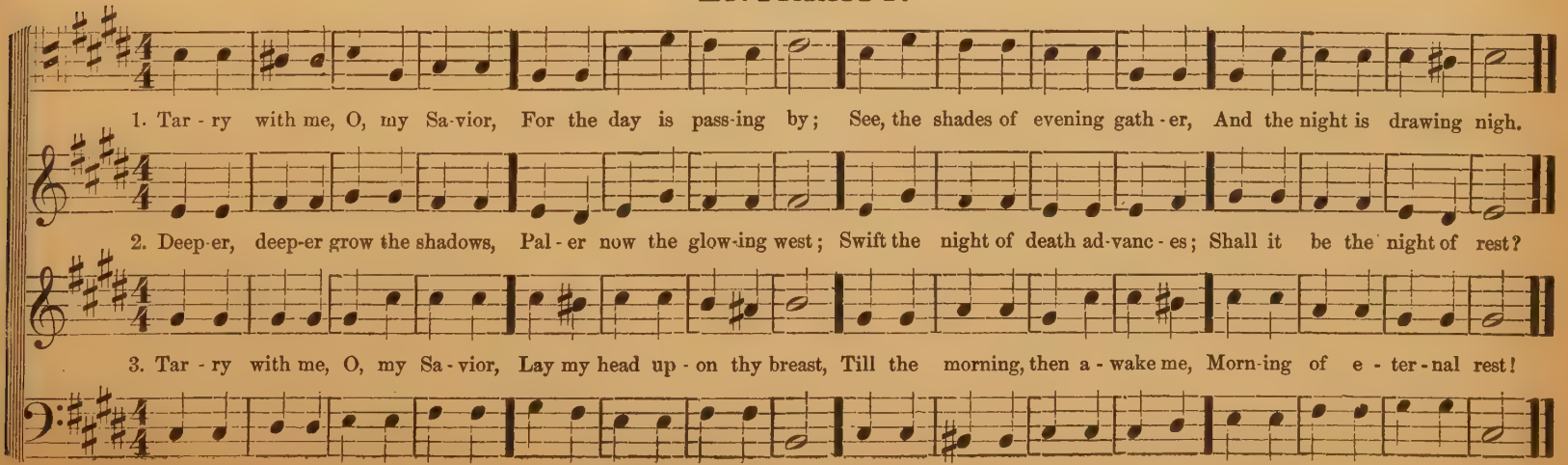
No. 112. Key of C♯ minor.


La, la, la, la, si, do, si, la, si, si, si, si, do, re, do, si, do, do, do, do, re, mi, re, do, do, do, do, do, si, la, si, la.
O, heart bowed down with grief and pain, From sin's remorseless, cruel fate! Death will not free me from this chain, God's mer-cy can but sa - ti - ate.

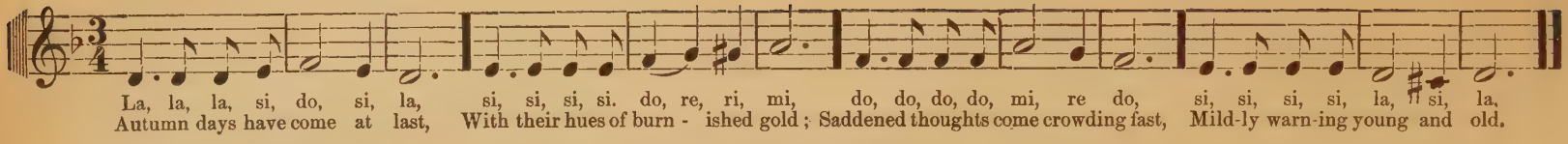
No. 113.


Do, do, do, re, mi, re, do, si, si, do, do, re, si, mi, fa, fa, mi, re, do, si, la, do, do, re, si, la, si, la.
1. Thou who did'st on Calvary bleed, Thou who dost for sin-ners plead, Help me in my hour of need; Je - sus, Sa - vior, hear my cry!
2. In my dark-ness and my grief, With my heart of un - be - lief, I who am of sin - ners chief, Je - sus, lift to thee mine eye.
La, la, la, si, do, si, la, si, si, la, la, fa, fa, mi, re, re, do, si, la, si, la, la, la, re, re, mi, mi, la.

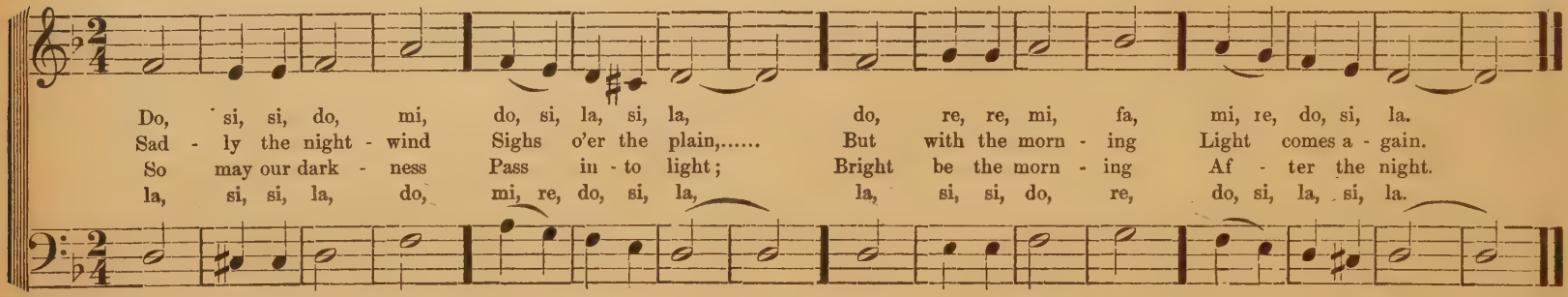
ENTREATY.


1. Tar - ry with me, O, my Sa-vior, For the day is pass-ing by; See, the shades of evening gath - er, And the night is drawing nigh.
2. Deep-er, deep-er grow the shadows, Pal - er now the glow-ing west; Swift the night of death ad-vanc - es; Shall it be the night of rest?
3. Tar - ry with me, O, my Sa - vior, Lay my head up - on thy breast, Till the morning, then a - wake me, Morn-ing of e - ter - nal rest!

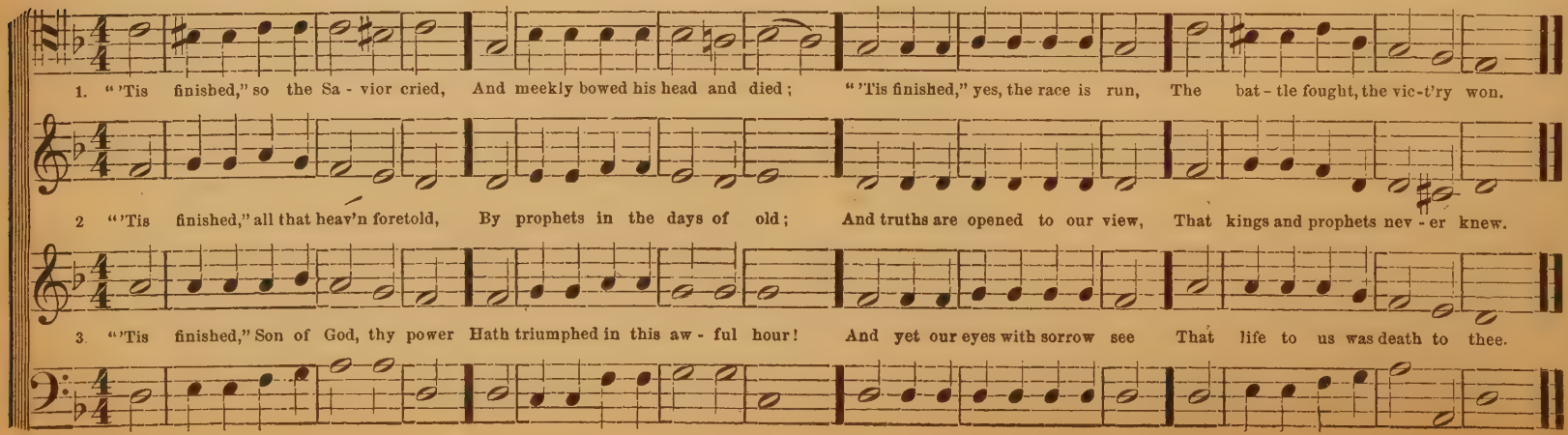
No. 114. Key of D minor.


La, la, la, si, do, si, la, si, si, si, si. do, re, ri, mi, do, do, do, do, mi, re do, si, si, si, si, la, si, la,
Autumn days have come at last, With their hues of burn - ished gold ; Saddened thoughts come crowding fast, Mild-ly warn-ing young and old.

No. 115.


Do, si, si, do, mi, do, si, la, si, la, do, re, re, mi, fa, mi, re, do, si, la.
Sad - ly the night - wind Sighs o'er the plain,..... But with the morn - ing Light comes a - gain.
So may our dark - ness Pass in - to light; Bright be the morn - ing Af - ter the night.
la, si, si, la, do, mi, re, do, si, la, la, si, si, do, re, do, si, la, si, la.

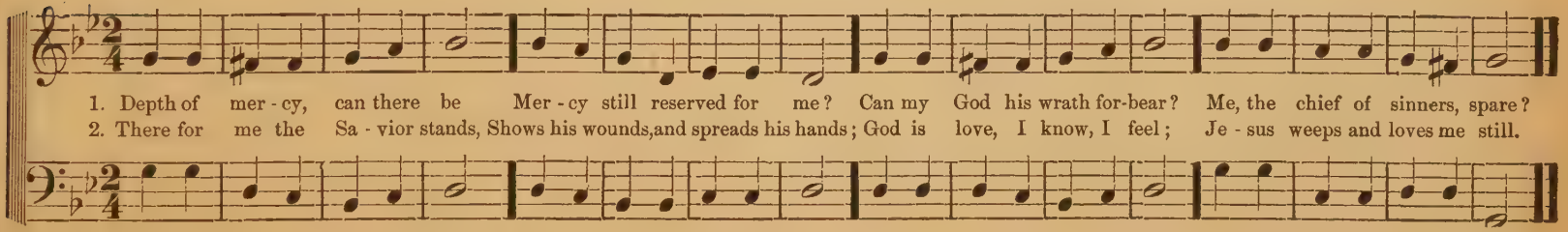
"'TIS FINISHED."


1. "'Tis finished," so the Sa - vior cried, And meekly bowed his head and died; "'Tis finished," yes, the race is run, The bat - tle fought, the vic-t'ry won.
2 "'Tis finished," all that heav'n foretold, By prophets in the days of old; And truths are opened to our view, That kings and prophets nev - er knew.
3. "'Tis finished," Son of God, thy power Hath triumphed in this aw - ful hour! And yet our eyes with sorrow see That life to us was death to thee.

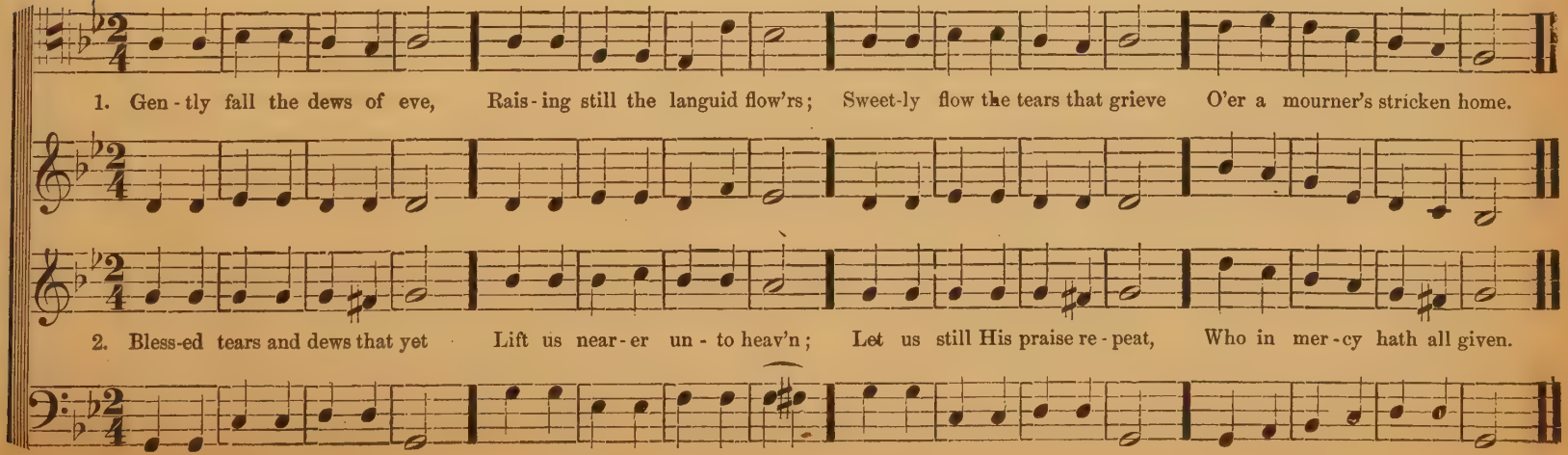
No. 116. Key of G minor. Relative of B flat major.

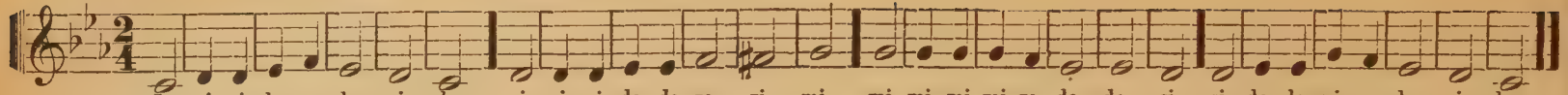
La, la, si, si, la, si, do, mi, re, do, si, la, si, la, do, do, re, re, do, si, do, do, si, la, la, si, si, la.
Sad the tones, as now we sing In this min-or key of G; B flat is its ma-jor key, Learn to sing, we'll hap-py be.

No. 117.

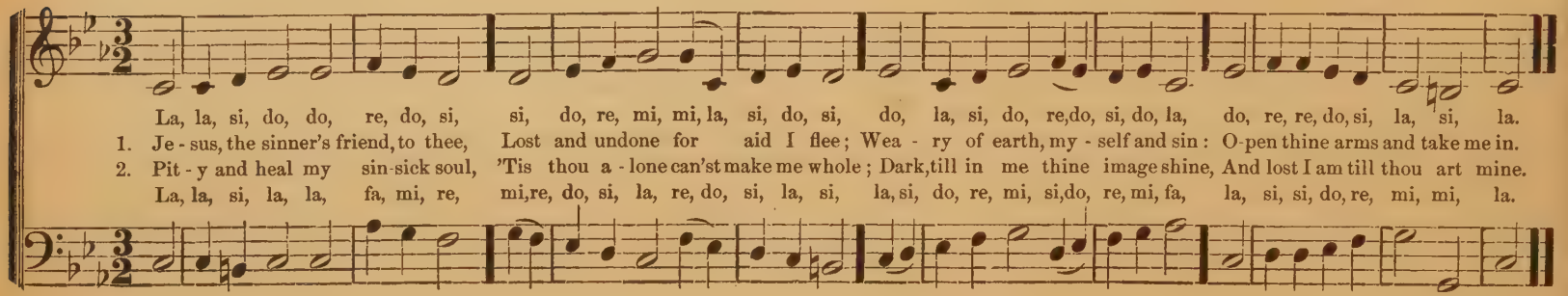

1. Depth of mer-cy, can there be Mer-cy still reserved for me? Can my God his wrath for-bear? Me, the chief of sinners, spare?
2. There for me the Sa-vior stands, Shows his wounds, and spreads his hands; God is love, I know, I feel; Je-sus weeps and loves me still.

MYERS. 7s.

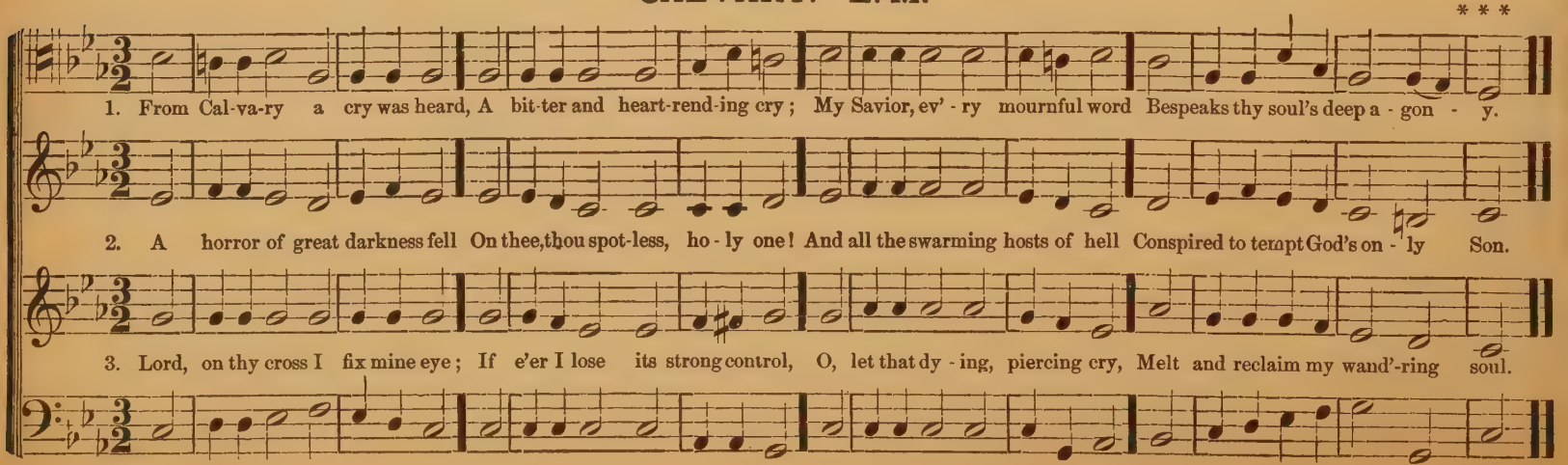

1. Gen-tly fall the dews of eve, Rais-ing still the languid flow'rs; Sweet-ly flow the tears that grieve O'er a mourner's stricken home.
2. Bless-ed tears and dews that yet Lift us near-er un-to heav'n; Let us still His praise re-peat, Who in mer-cy hath all given.

No. 118. Key of C minor. The relative minor key of E♭ major.

La, si, si, do, re, do, si, la, si, si, si, do, do, re, ri, mi, mi, mi, mi, mi, re, do, do, si, si, do, do, mi, re, do, si, la.
Show pit - y, Lord, O Lord, for - give, Let re-pent-ing reb - el live; Are not thy mer-cies large and free? May not a sin - ner trust in thee?

No. 119.


La, la, si, do, do, re, do, si, si, do, re, mi, mi, la, si, do, si, do, la, si, do, re, do, si, do, la, do, re, re, do, si, la, si, la.
1. Je - sus, the sinner's friend, to thee, Lost and undone for aid I flee; Wea - ry of earth, my - self and sin: O-pen thine arms and take me in.
2. Pit - y and heal my sin-sick soul, 'Tis thou a - lone can'st make me whole; Dark, till in me thine image shine, And lost I am till thou art mine.
La, la, si, la, la, fa, mi, re, mi, re, do, si, la, re, do, si, la, si, la, si, do, re, mi, si, do, re, mi, fa, la, si, si, do, re, mi, mi, la.

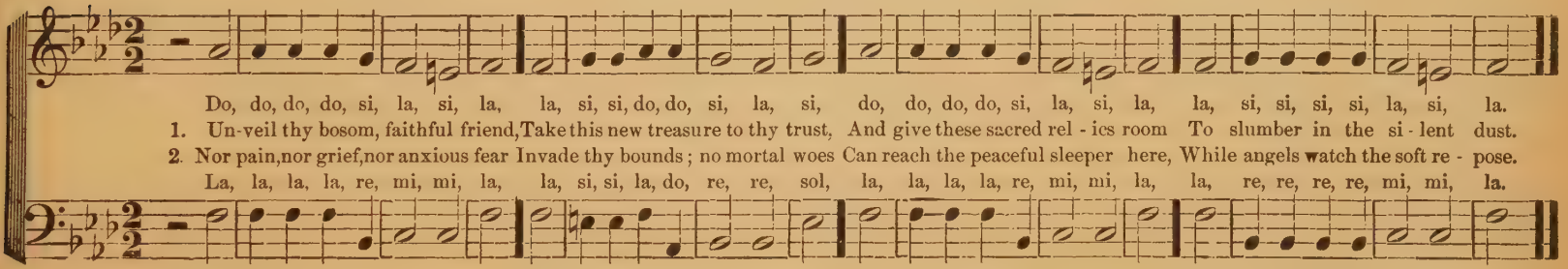
CALVARY. L. M.


* * *
1. From Cal-va-ry a cry was heard, A bit-ter and heart-rend-ing cry; My Savior, ev' - ry mournful word Bespeaks thy soul's deep a - gon - y.
2. A horror of great darkness fell On thee, thou spot-less, ho - ly one! And all the swarming hosts of hell Conspired to tempt God's on - ly Son.
3. Lord, on thy cross I fix mine eye; If e'er I lose its strong control, O, let that dy - ing, piercing cry, Melt and reclaim my wand'-ring soul.

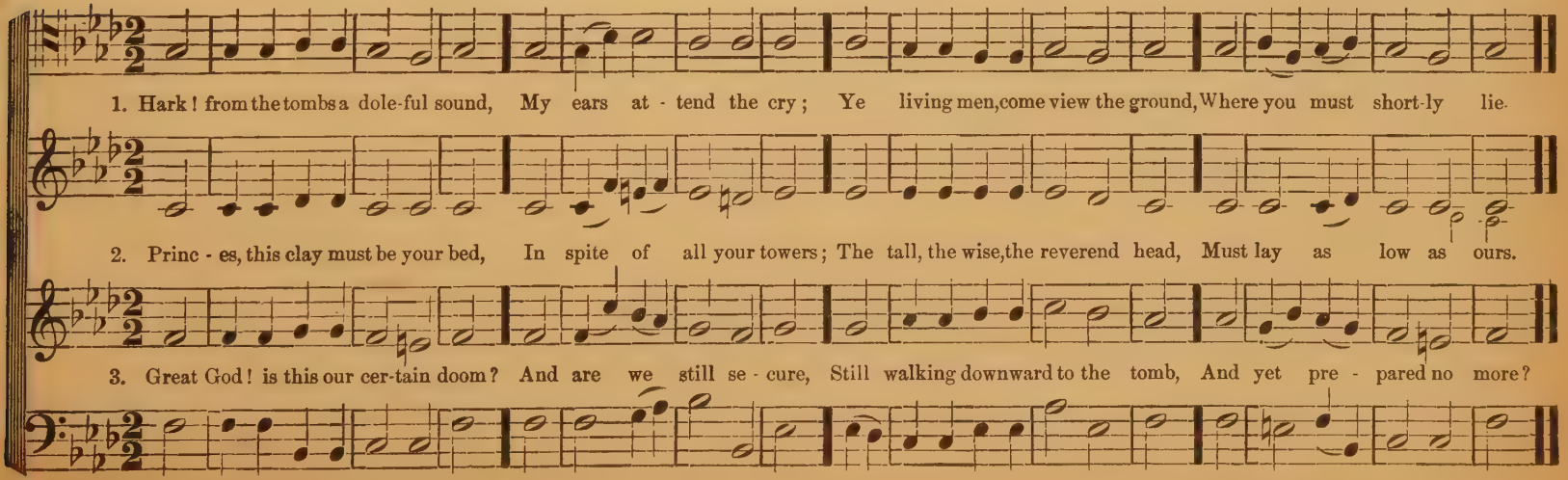
No. 120. Key of F minor. Relative of A ♭ major.

La, la, la, si, si, do, do, si, si, do, do, si, la, si, si, si, la, la, si, si, do, do, si, si, la, la, si, si, la.
That aw - ful day will surely come, The appointed hour make haste, When I must stand before my Judge And make a solemn test.

No. 121.

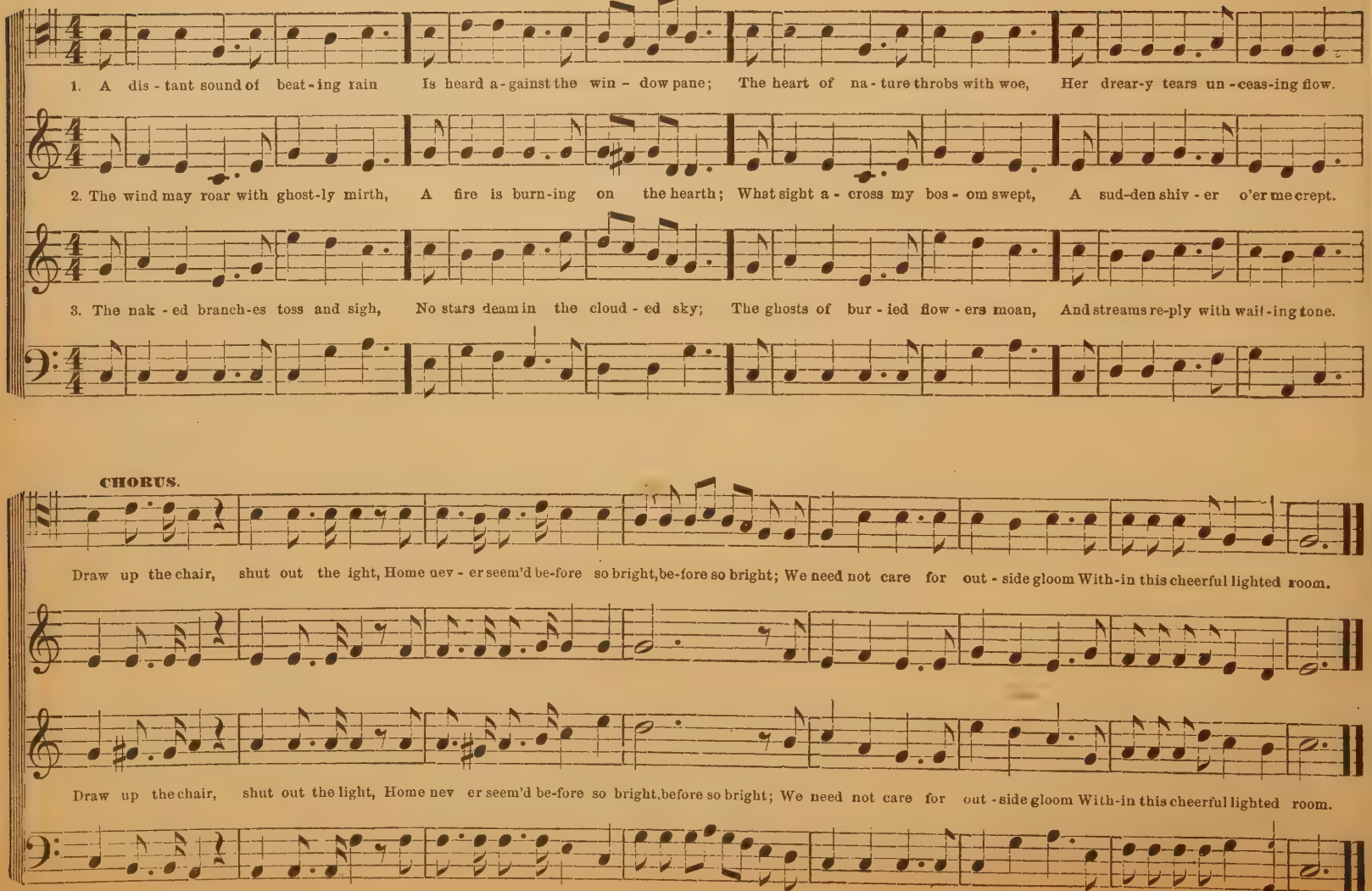

Do, do, do, do, si, la, si, la, la, si, si, do, do, si, la, si, do, do, do, do, si, la, si, la, la, si, si, si, si, la, si, la.
1. Un-veil thy bosom, faithful friend, Take this new treasure to thy trust, And give these sacred rel - ics room To slumber in the si - lent dust.
2. Nor pain, nor grief, nor anxious fear Invade thy bounds; no mortal woes Can reach the peaceful sleeper here, While angels watch the soft re - pose.
La, la, la, la, re, mi, mi, la, la, si, si, la, do, re, re, sol, la, la, la, la, re, mi, mi, la, la, re, re, re, re, mi, mi, la.

WARNING. C. M.

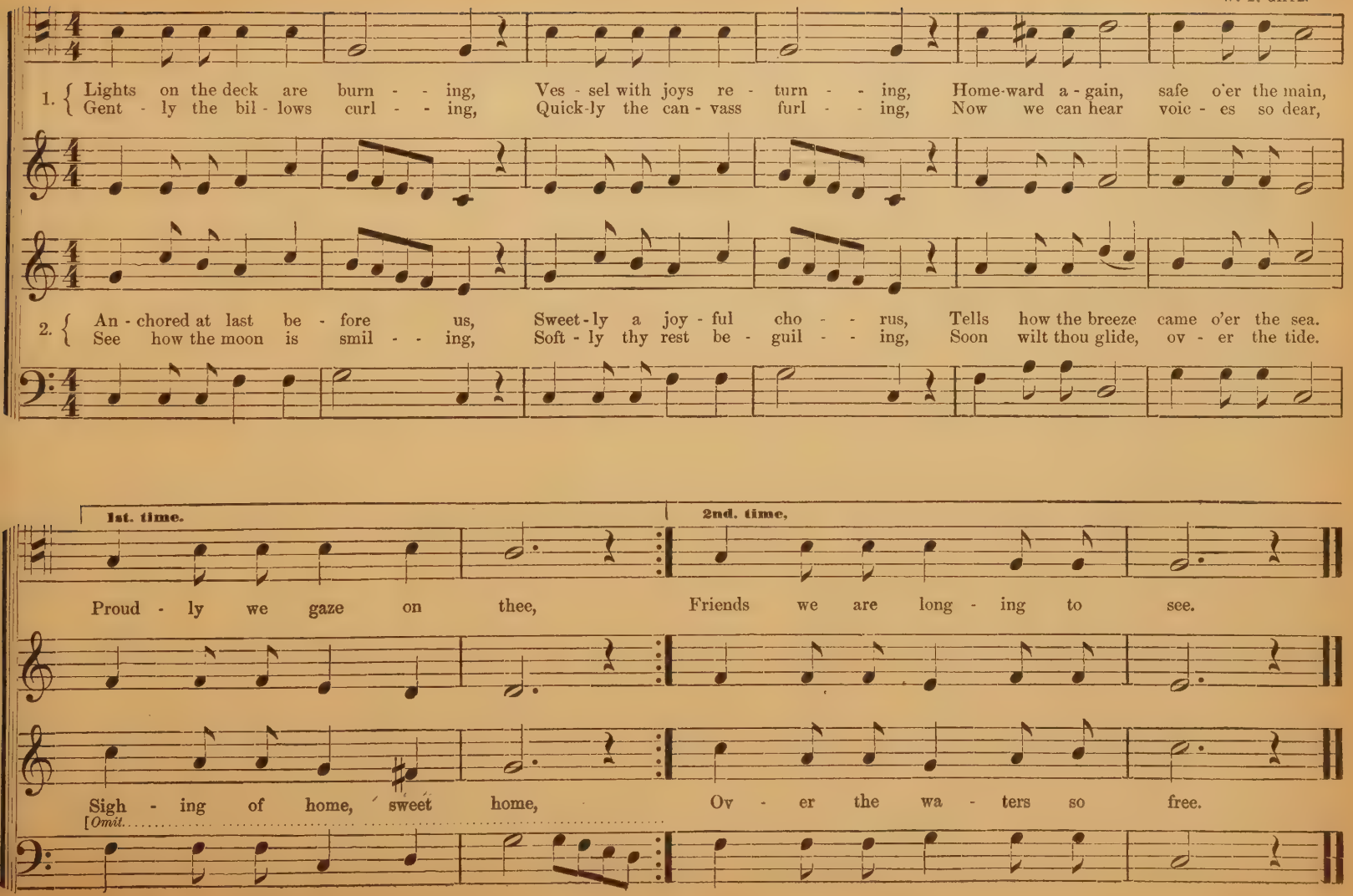

1. Hark! from the tombs a dole-ful sound, My ears at - tend the cry; Ye living men, come view the ground, Where you must short-ly lie.
2. Princ - es, this clay must be your bed, In spite of all your towers; The tall, the wise, the reverend head, Must lay as low as ours.
3. Great God! is this our cer-tain doom? And are we still se - cure, Still walking downward to the tomb, And yet pre - pared no more?

OUR CHEERFUL FIRESIDE.

J. J. J.

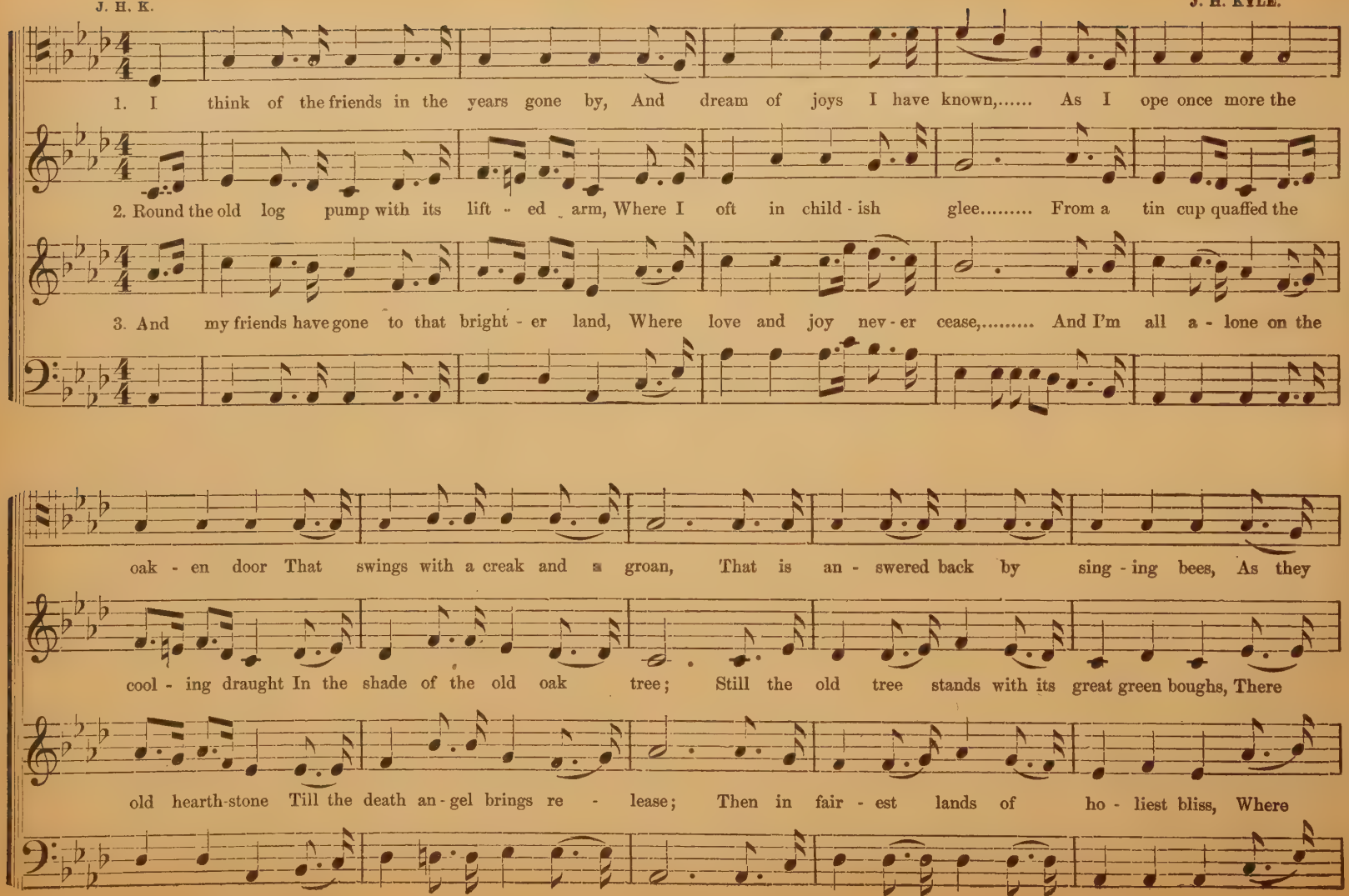

1. A dis - tant sound of beat - ing rain Is heard a - gainst the win - dow pane; The heart of na - ture throbs with woe, Her drear-y tears un - ceas-ing flow.
2. The wind may roar with ghost-ly mirth, A fire is burn-ing on the hearth; What sight a - cross my bos - om swept, A sud-den shiv - er o'er me crept.
3. The nak - ed branch-es toss and sigh, No stars deam in the cloud - ed sky; The ghosts of bur - ied flow - ers moan, And streams re-ply with wail - ing tone.
CHORUS.
Draw up the chair, shut out the ight, Home nev - er seem'd be-fore so bright, be-fore so bright; We need not care for out - side gloom With-in this cheerful lighted room.
Draw up the chair, shut out the light, Home nev er seem'd be-fore so bright, before so bright; We need not care for out - side gloom With-in this cheerful lighted room.

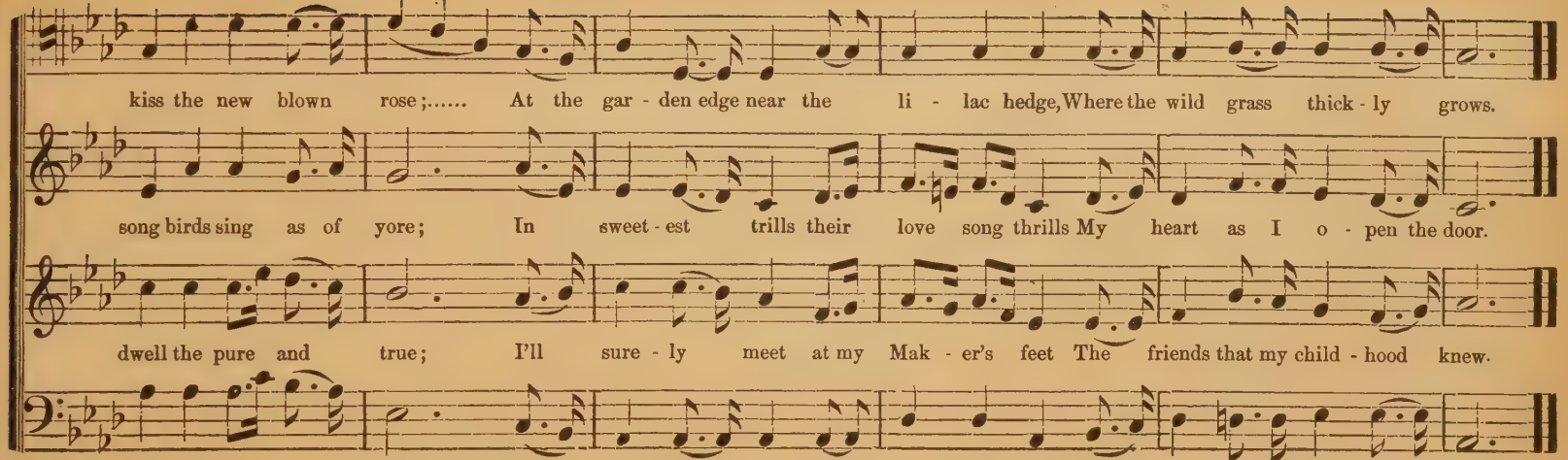
THE RETURN.

W. T. GIFFE.

1. Lights on the deck are burn - - ing, Ves - sel with joys re - turn - - ing, Home-ward a - gain, safe o'er the main,
Gent - ly the bil - lows curl - - ing, Quick-ly the can - vass furl - - ing, Now we can hear voic - es so dear,
2. An - chored at last be - fore us, Sweet-ly a joy - ful cho - - rus, Tells how the breeze came o'er the sea.
See how the moon is smil - - ing, Soft - ly thy rest be - guil - - ing, Soon wilt thou glide, ov - er the tide.
1st. time.
2nd. time.
Proud - ly we gaze on thee, Friends we are long - ing to see.
Sigh - ing of home, sweet home, Ov - er the wa - ters so free.
[Omit.

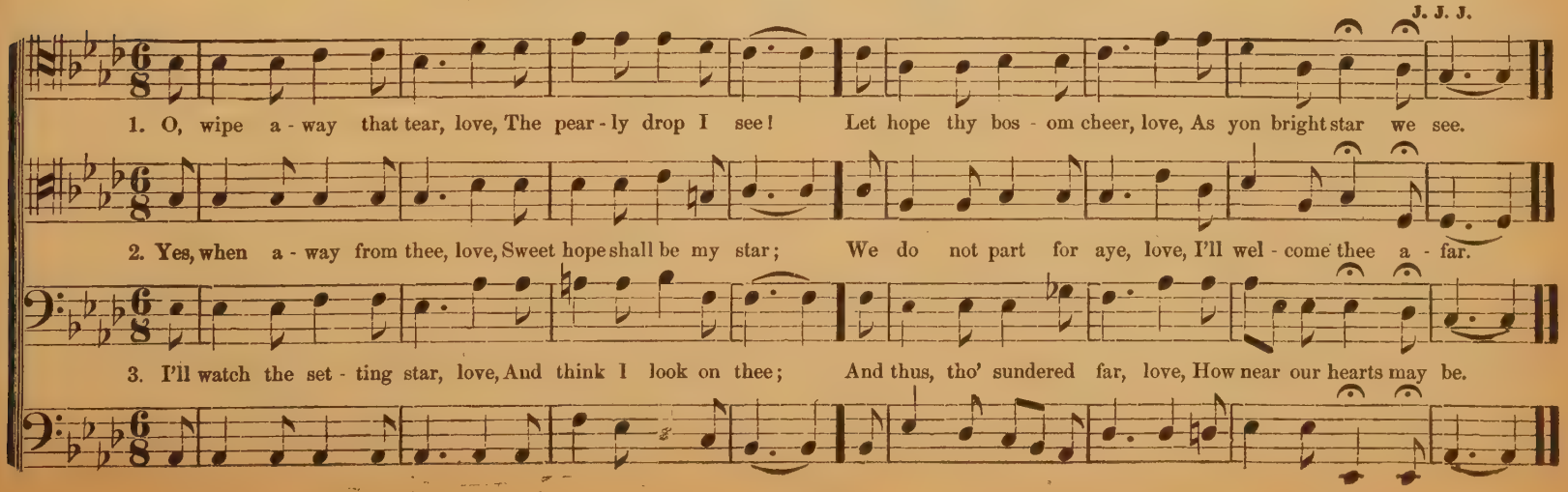
THE OLD HOME.

J. H. K. J. H. KYLE.


1. I think of the friends in the years gone by, And dream of joys I have known,..... As I ope once more the
2. Round the old log pump with its lift - ed arm, Where I oft in child - ish glee..... From a tin cup quaffed the
3. And my friends have gone to that bright - er land, Where love and joy nev - er cease,..... And I'm all a - lone on the
oak - en door That swings with a creak and a groan, That is an - swered back by sing - ing bees, As they
cool - ing draught In the shade of the old oak tree; Still the old tree stands with its great green boughs, There
old hearth-stone Till the death an - gel brings re - lease; Then in fair - est lands of ho - liest bliss, Where

THE OLD HOME.—Concluded.

kiss the new blown rose;..... At the gar - den edge near the li - lac hedge, Where the wild grass thick - ly grows.
song birds sing as of yore; In sweet - est trills their love song thrills My heart as I o - pen the door.
dwell the pure and true; I'll sure - ly meet at my Mak - er's feet The friends that my child - hood knew.

O, WIPE AWAY THAT TEAR, LOVE!

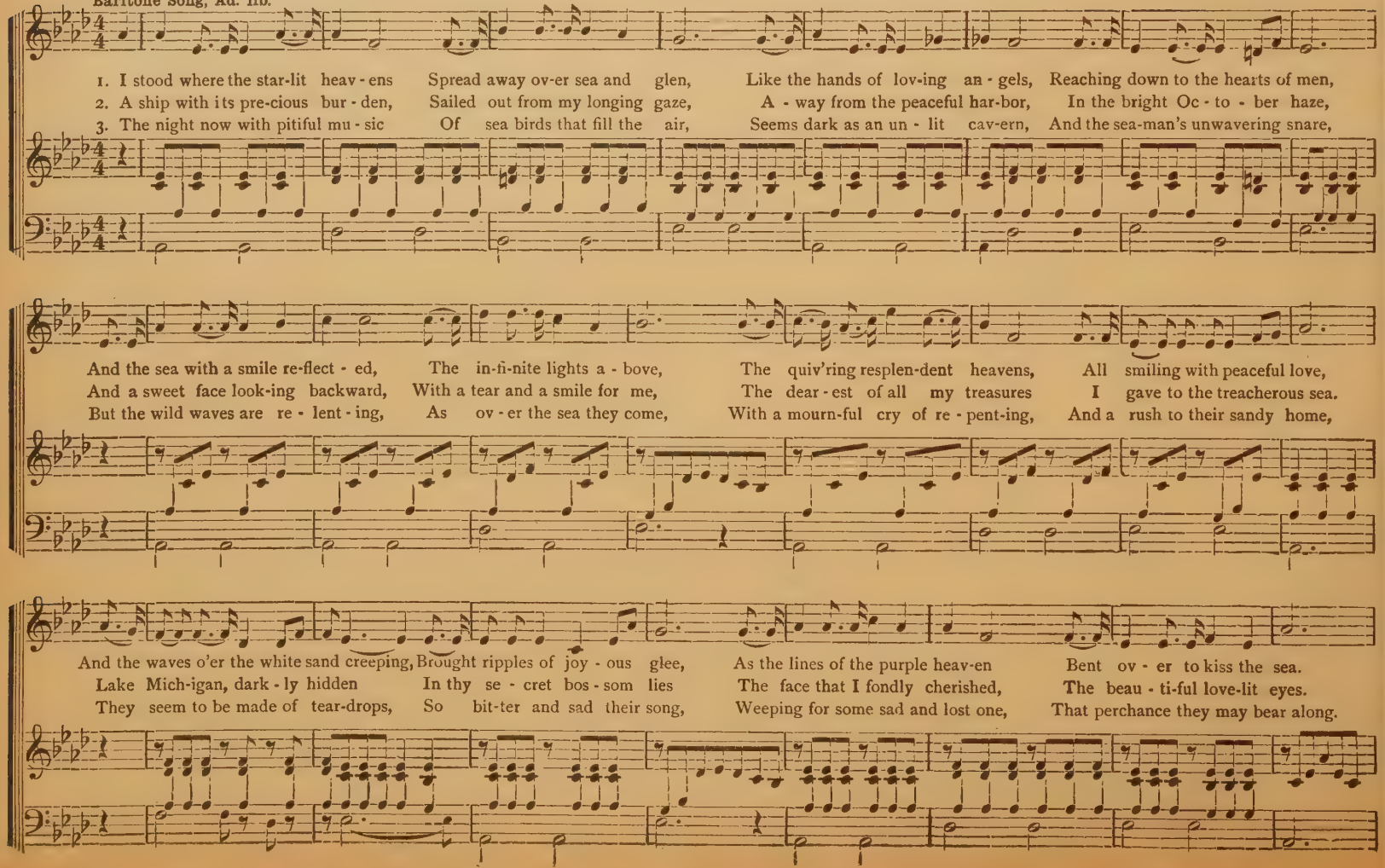

J. J. J.
1. O, wipe a - way that tear, love, The pear - ly drop I see! Let hope thy bos - om cheer, love, As yon bright star we see.
2. Yes, when a - way from thee, love, Sweet hope shall be my star; We do not part for aye, love, I'll wel - come thee a - far.
3. I'll watch the set - ting star, love, And think I look on thee; And thus, tho' sundered far, love, How near our hearts may be.

LOST AT SEA.

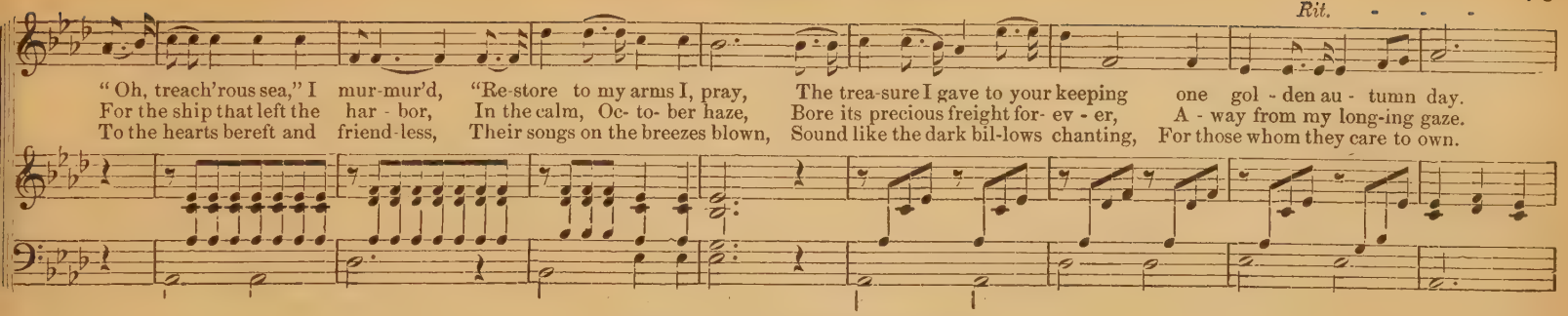
Respectfully inscribed to my esteemed friend and pupil, MISS PRINCESS L. CLARK.

ROSE HARTWICK THORPE. Arr. by A. J. CRIDER. J. F. KINSEY.

Baritone Song, Ad. lib.

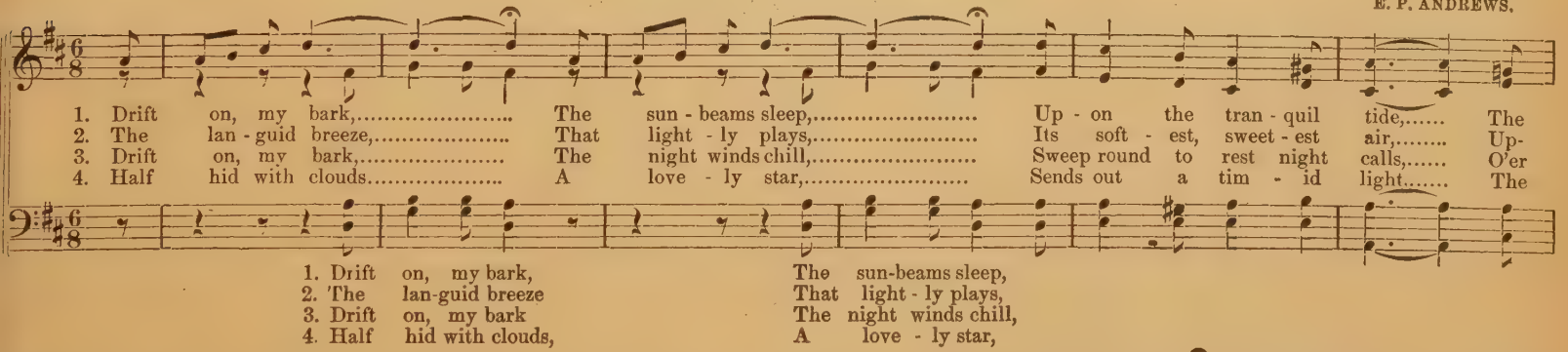

1. I stood where the star-lit heav - ens Spread away ov-er sea and glen, Like the hands of lov-ing an - gels, Reaching down to the hearts of men,
2. A ship with its pre-cious bur - den, Sailed out from my longing gaze, A - way from the peaceful har-bor, In the bright Oc - to - ber haze,
3. The night now with pitiful mu - sic Of sea birds that fill the air, Seems dark as an un - lit cav-ern, And the sea-man's unwavering snare,
And the sea with a smile re-flect - ed, The in-fi-nite lights a - bove, The quiv'ring resplen-dent heavens, All smiling with peaceful love,
And a sweet face look-ing backward, With a tear and a smile for me, The dear - est of all my treasures I gave to the treacherous sea.
But the wild waves are re - lent - ing, As ov - er the sea they come, With a mourn-ful cry of re - pent-ing, And a rush to their sandy home,
And the waves o'er the white sand creeping, Brought ripples of joy - ous glee, As the lines of the purple heav-en Bent ov - er to kiss the sea.
Lake Mich-igan, dark - ly hidden In thy se - cret bos - som lies The face that I fondly cherished, The beau - ti-ful love-lit eyes.
They seem to be made of tear-drops, So bit-ter and sad their song, Weeping for some sad and lost one, That perchance they may bear along.

LOST AT SEA.--Concluded.


Rit.
"Oh, treach'rous sea," I mur-mur'd, "Re-store to my arms I, pray, The trea-sure I gave to your keeping one gol - den au - tumn day.
For the ship that left the har - bor, In the calm, Oc- to- ber haze, Bore its precious freight for- ev - er, A - way from my long-ing gaze.
To the hearts bereft and friend-less, Their songs on the breezes blown, Sound like the dark bil-lows chanting, For those whom they care to own.

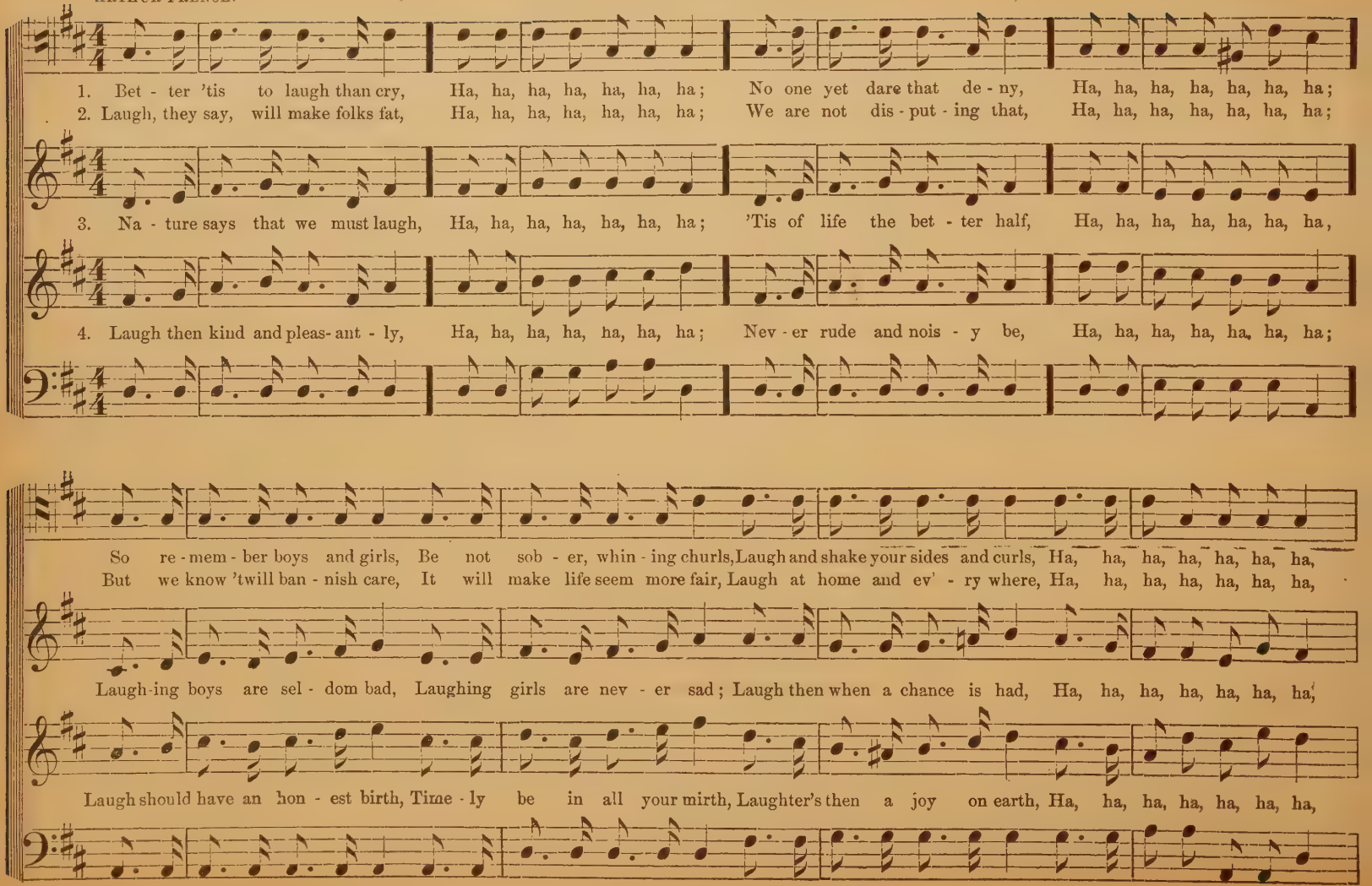
DRIFT ON, MY BARK.

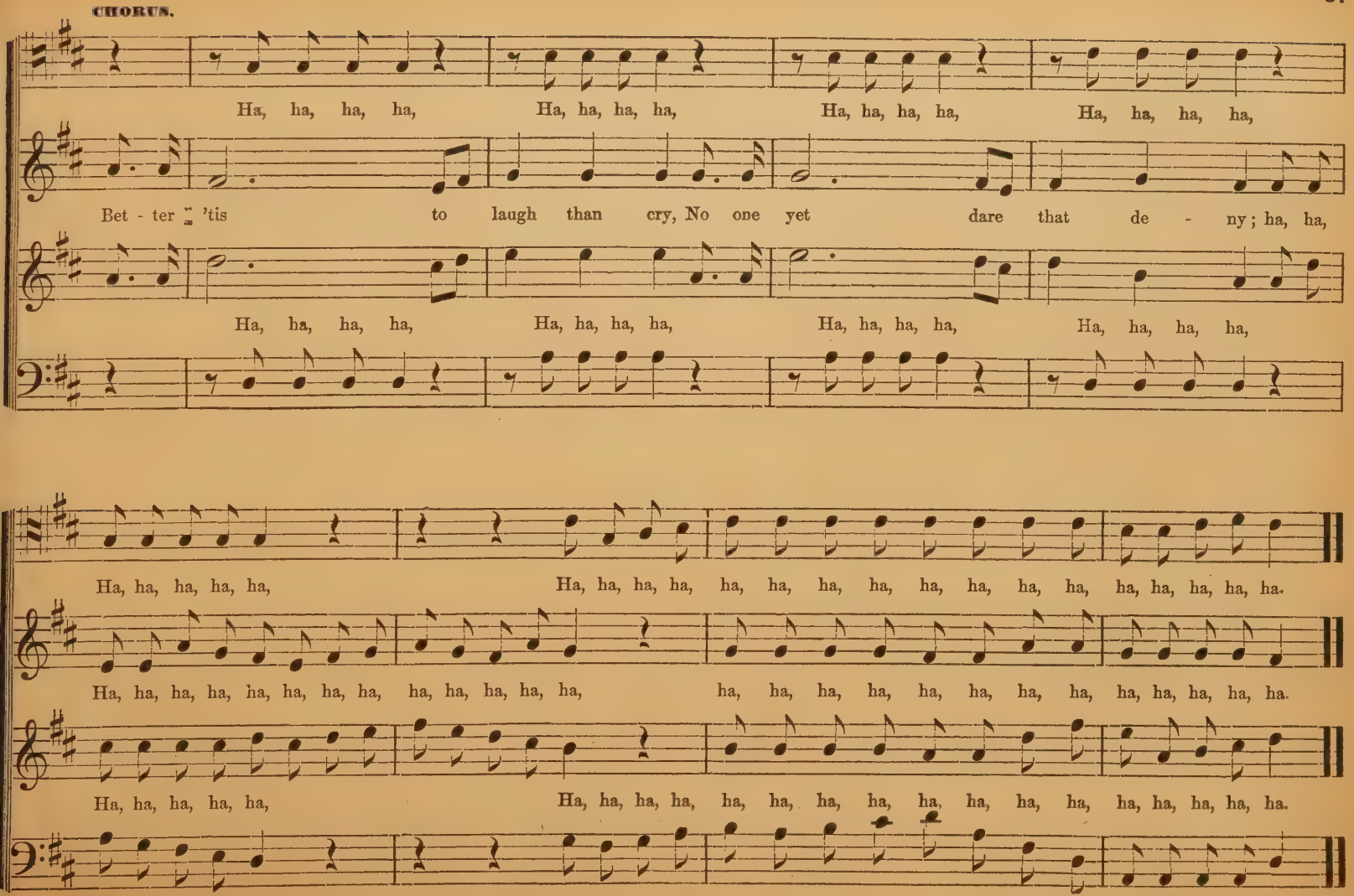
E. P. ANDREWS.


1. Drift on, my bark,..... The sun - beams sleep,..... Up - on the tran - quil tide,..... The
2. The lan - guid breeze,..... That light - ly plays,..... Its soft - est, sweet - est air,..... Up-
3. Drift on, my bark,..... The night winds chill,..... Sweep round to rest night calls,..... O'er
4. Half hid with clouds..... A love - ly star,..... Sends out a tim - id light..... The
1. Drift on, my bark, The sun-beams sleep,
2. The lan-guid breeze That light - ly plays,
3. Drift on, my bark The night winds chill,
4. Half hid with clouds, A love - ly star,
ling-'ring wa - ters id - ly creep, And nes - tle to my side,..... Drift on, my bark,..... My bark, drift on .....
on the riv - er, fails to raise One gol - den rip - ple there,..... The lan - guid breeze,..... The lan - guid breeze.
wav - ing corn and dis - tant hills, The gather-ing darkness falls,..... Drift on, my bark,..... My bark, drift on.....
cur - few bell chimes out a - far A mu - si - cal good night,.... Half hid with clouds,..... A love - ly star....
ling'ring wa - ters id - ly creep, And nes - tle to my side,..... Drift on, My bark, My bark, drift on.
on the riv - er fails to raise One gol - den rip - ple there,..... The lan-guid breeze, The lan - guid breeze,
wav - ing corn and dis- tant hills, The gath'ring darkness falls,..... Drift on, My bark, My bark, drift on.
cur - few bell chimes out a - far, A mu - si - cal good night,..... Half hid with clouds, A love - ly star.

LAUGHING SONG.

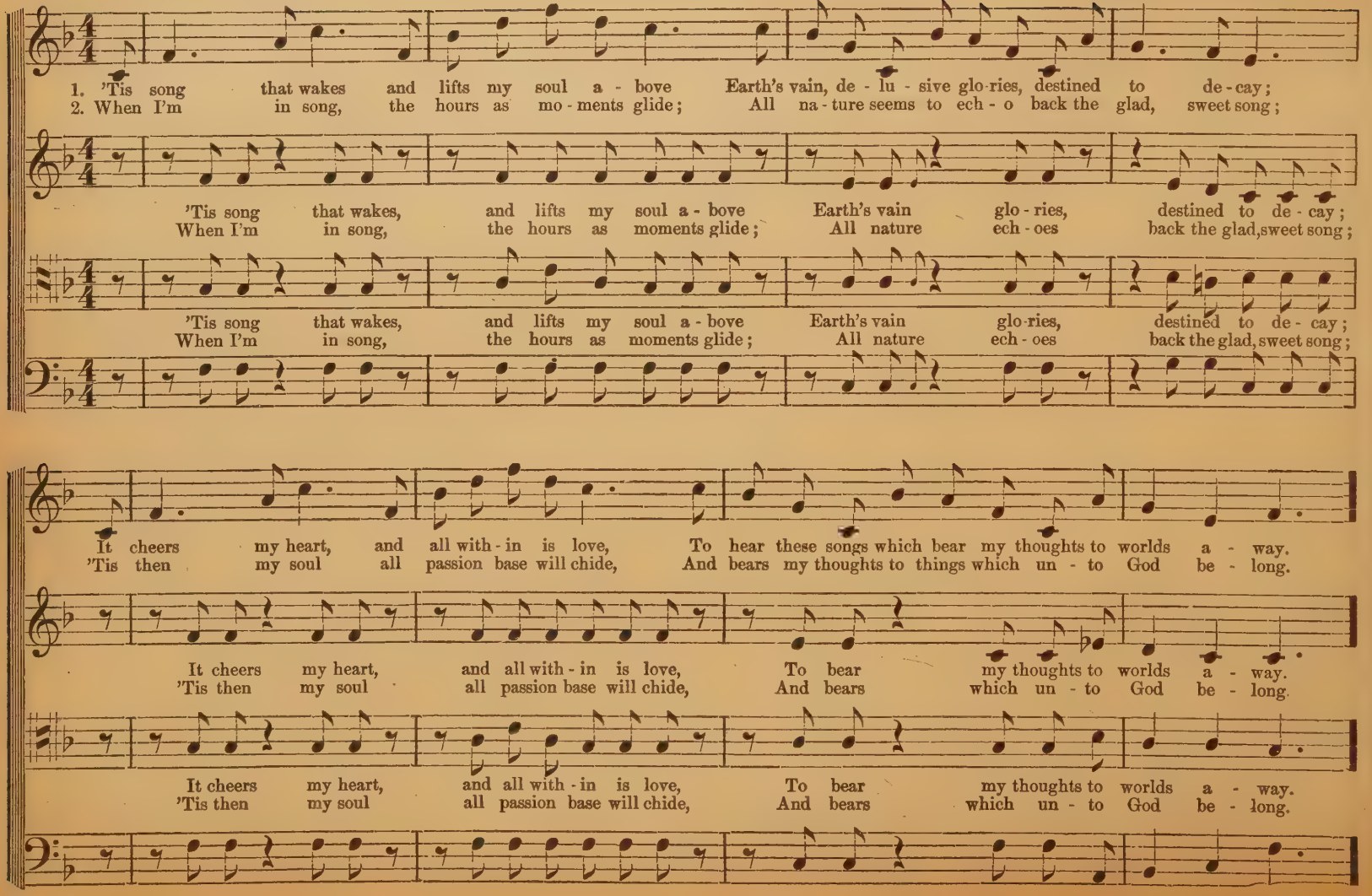
ARTHUR FRENCH. J. H. TENNEY.

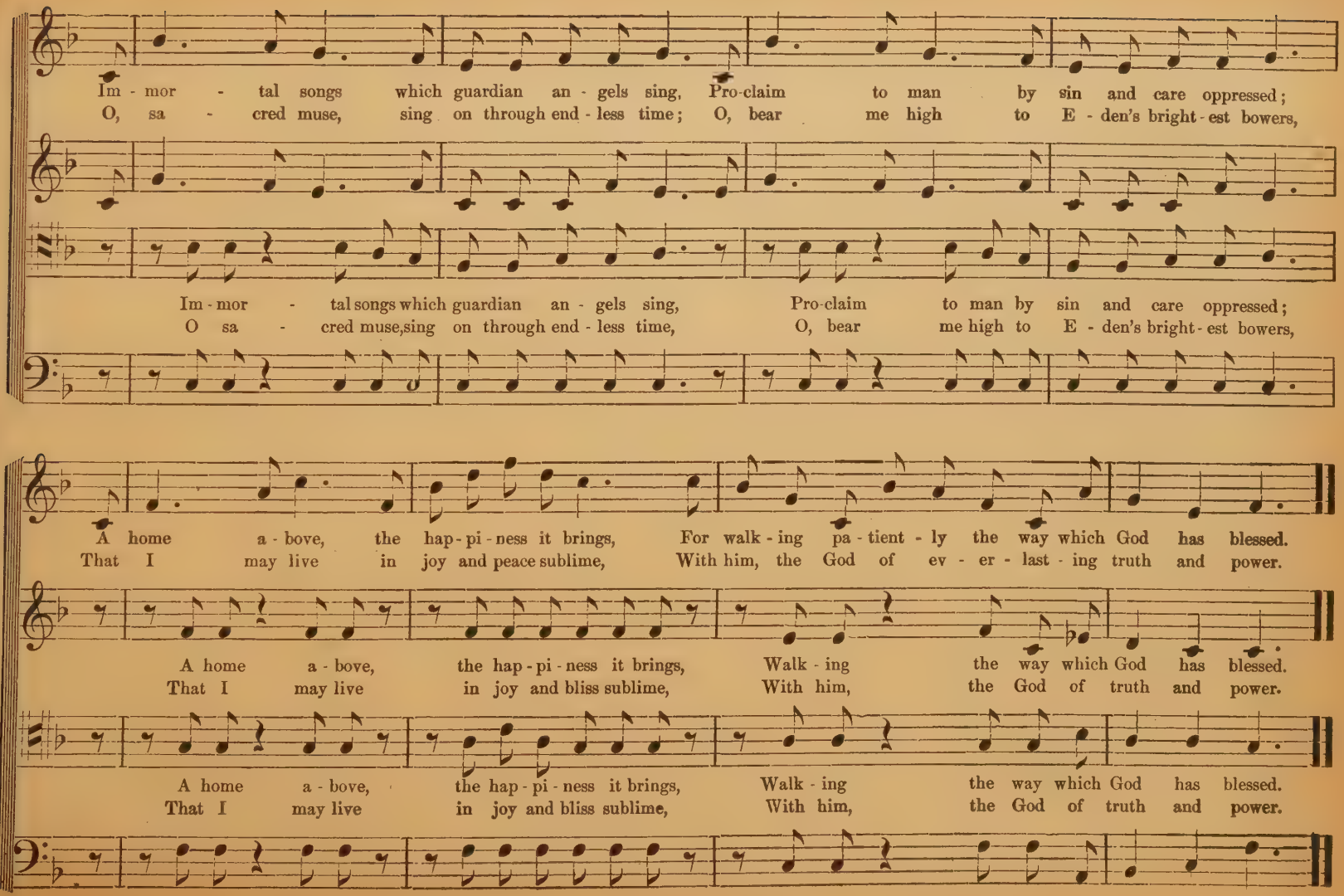

1. Bet - ter 'tis to laugh than cry, Ha, ha, ha, ha, ha, ha, ha; No one yet dare that de - ny, Ha, ha, ha, ha, ha, ha, ha;
2. Laugh, they say, will make folks fat, Ha, ha, ha, ha, ha, ha, ha; We are not dis - put - ing that, Ha, ha, ha, ha, ha, ha, ha;
3. Na - ture says that we must laugh, Ha, ha, ha, ha, ha, ha, ha; 'Tis of life the bet - ter half, Ha, ha, ha, ha, ha, ha, ha,
4. Laugh then kind and pleas - ant - ly, Ha, ha, ha, ha, ha, ha, ha; Nev - er rude and nois - y be, Ha, ha, ha, ha, ha, ha, ha;
So re - mem - ber boys and girls, Be not sob - er, whin - ing churls, Laugh and shake your sides and curls, Ha, ha, ha, ha, ha, ha, ha,
But we know 'twill ban - nish care, It will make life seem more fair, Laugh at home and ev' - ry where, Ha, ha, ha, ha, ha, ha, ha,
Laugh - ing boys are sel - dom bad, Laughing girls are nev - er sad; Laugh then when a chance is had, Ha, ha, ha, ha, ha, ha, ha,
Laugh should have an hon - est birth, Time - ly be in all your mirth, Laughter's then a joy on earth, Ha, ha, ha, ha, ha, ha, ha,


CHORUS.
Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha,
Bet - ter 'tis to laugh than cry, No one yet dare that de - ny; ha, ha,
Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha,
Ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
Ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

'TIS SONG THAT WAKES.

Words by J. J. JELLEY.

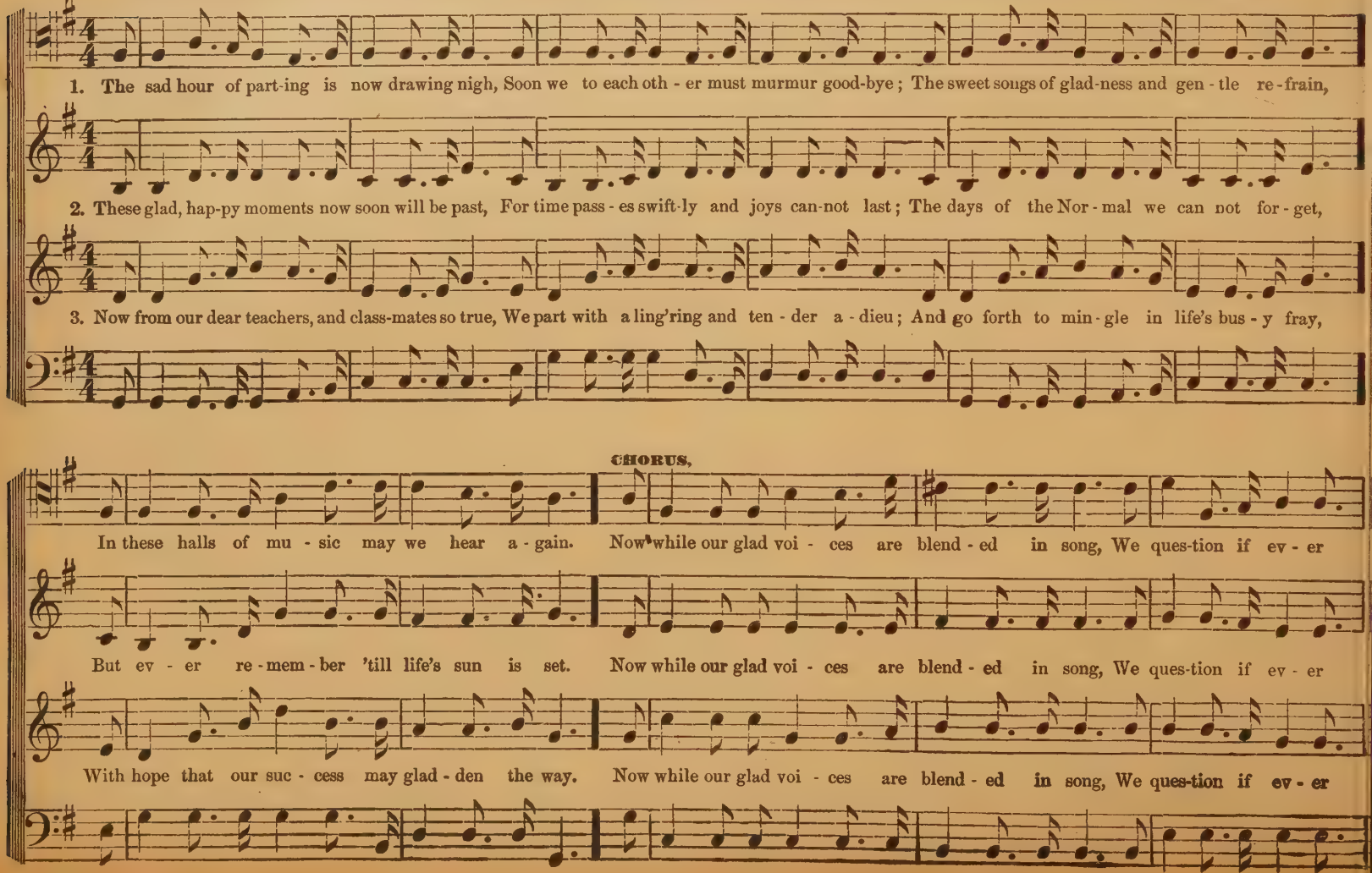
Arranged from SCHUMANN.

1. 'Tis song that wakes and lifts my soul a - bove Earth's vain, de - lu - sive glo-ries, destined to de-cay;
2. When I'm in song, the hours as mo - ments glide; All na - ture seems to ech - o back the glad, sweet song;
'Tis song that wakes, and lifts my soul a - bove Earth's vain glo - ries, destined to de - cay;
When I'm in song, the hours as moments glide; All nature ech - oes back the glad, sweet song;
'Tis song that wakes, and lifts my soul a - bove Earth's vain glo-ries, destined to de - cay;
When I'm in song, the hours as moments glide; All nature ech - oes back the glad, sweet song;
It cheers my heart, and all with - in is love, To hear these songs which bear my thoughts to worlds a - way.
'Tis then my soul all passion base will chide, And bears my thoughts to things which un - to God be - long.
It cheers my heart, and all with - in is love, To bear my thoughts to worlds a - way.
'Tis then my soul all passion base will chide, And bears which un - to God be - long.
It cheers my heart, and all with - in is love, To bear my thoughts to worlds a - way.
'Tis then my soul all passion base will chide, And bears which un - to God be - long.

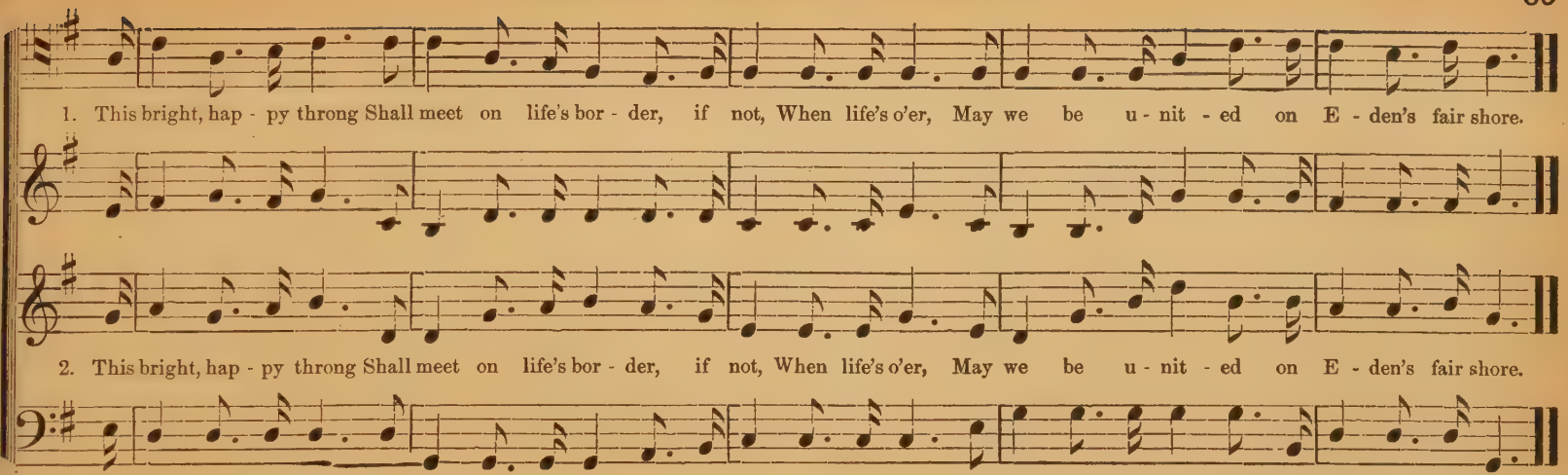

Im - mor - tal songs which guardian an - gels sing, Pro-claim to man by sin and care oppressed;
O, sa - cred muse, sing on through end - less time; O, bear me high to E - den's bright - est bowers,
Im - mor - tal songs which guardian an - gels sing, Pro-claim to man by sin and care oppressed;
O sa - cred muse, sing on through end - less time, O, bear me high to E - den's bright - est bowers,
A home a - bove, the hap - pi - ness it brings, For walk - ing pa - tient - ly the way which God has blessed.
That I may live in joy and peace sublime, With him, the God of ev - er - last - ing truth and power.
A home a - bove, the hap - pi - ness it brings, Walk - ing the way which God has blessed.
That I may live in joy and bliss sublime, With him, the God of truth and power.
A home a - bove, the hap - pi - ness it brings, Walk - ing the way which God has blessed.
That I may live in joy and bliss sublime, With him, the God of truth and power.

PARTING CLASS SONG.

J. F. KINSEY.

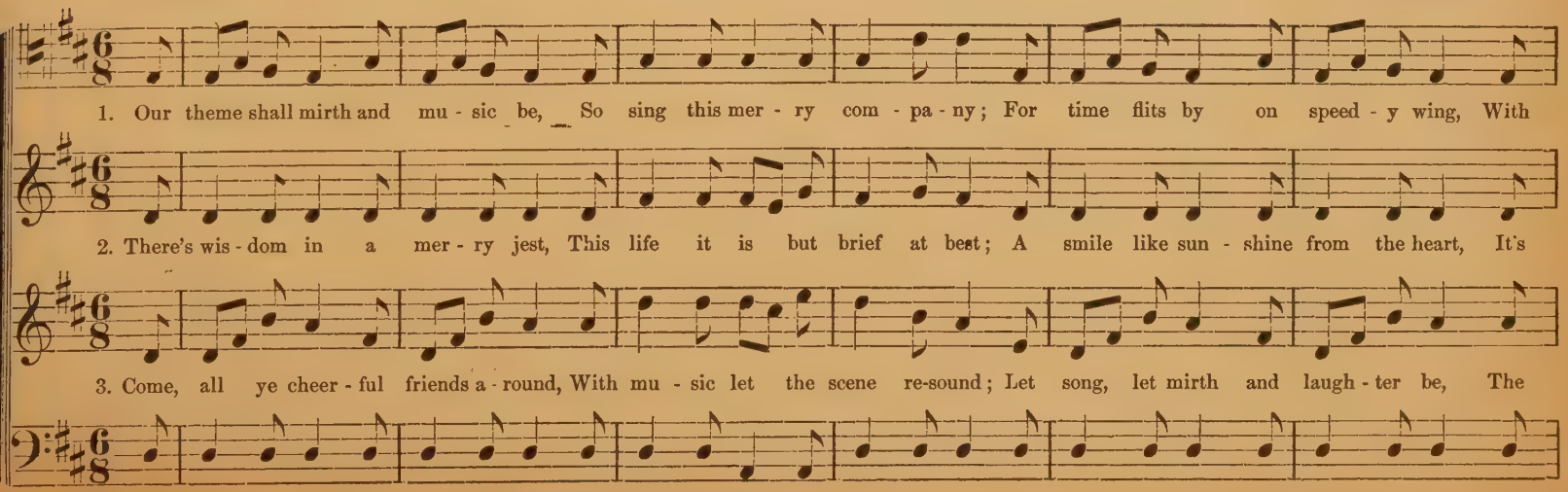
Written expressly for and respectfully dedicated to the teachers and pupils of the North western Ohio Normal Music School, for 1882, *at Ada, Ohio.*


1. The sad hour of part-ing is now drawing nigh, Soon we to each oth - er must murmur good-bye ; The sweet songs of glad-ness and gen - tle re-frain,
2. These glad, hap-py moments now soon will be past, For time pass - es swift-ly and joys can-not last ; The days of the Nor - mal we can not for - get,
3. Now from our dear teachers, and class-mates so true, We part with a ling'ring and ten - der a - dieu ; And go forth to min - gle in life's bus - y fray,
CHORUS.
In these halls of mu - sic may we hear a - gain. Now while our glad voi - ces are blend - ed in song, We ques-tion if ev - er
But ev - er re - mem - ber 'till life's sun is set. Now while our glad voi - ces are blend - ed in song, We ques-tion if ev - er
With hope that our suc - cess may glad - den the way. Now while our glad voi - ces are blend - ed in song, We ques-tion if ev - er


1. This bright, hap - py throng Shall meet on life's bor - der, if not, When life's o'er, May we be u - nit - ed on E - den's fair shore.
2. This bright, hap - py throng Shall meet on life's bor - der, if not, When life's o'er, May we be u - nit - ed on E - den's fair shore.

HANG DULL CARE.

J. C. JOHNSON. E. P. ANDREWS.


1. Our theme shall mirth and mu - sic be, So sing this mer - ry com - pa - ny; For time flits by on speed - y wing, With
2. There's wis - dom in a mer - ry jest, This life it is but brief at best; A smile like sun - shine from the heart, It's
3. Come, all ye cheer - ful friends a - round, With mu - sic let the scene re-sound; Let song, let mirth and laugh - ter be, The

HANG DULL CARE.—Concluded.

REFRAIN.

those who laugh, and those who sing, Then laugh, good comrades, 'tis the way To ban - ish gloom and cheer the day. So clear thy brow, be

dark, in - trud - ing grief de - part; Tho' foes are near, and for - tunes frown, And days are drear, be not cast down. [So clear the way, be

life of this glad com - pa - ny; Throw down the bur - den for a - while, And thus the fleet - ing hour be - guile. So clear thy brow, be

not so blue, I'd hang dull care if I were you; So clear thy brow, be not so blue, I'd hang dull care if I were you.

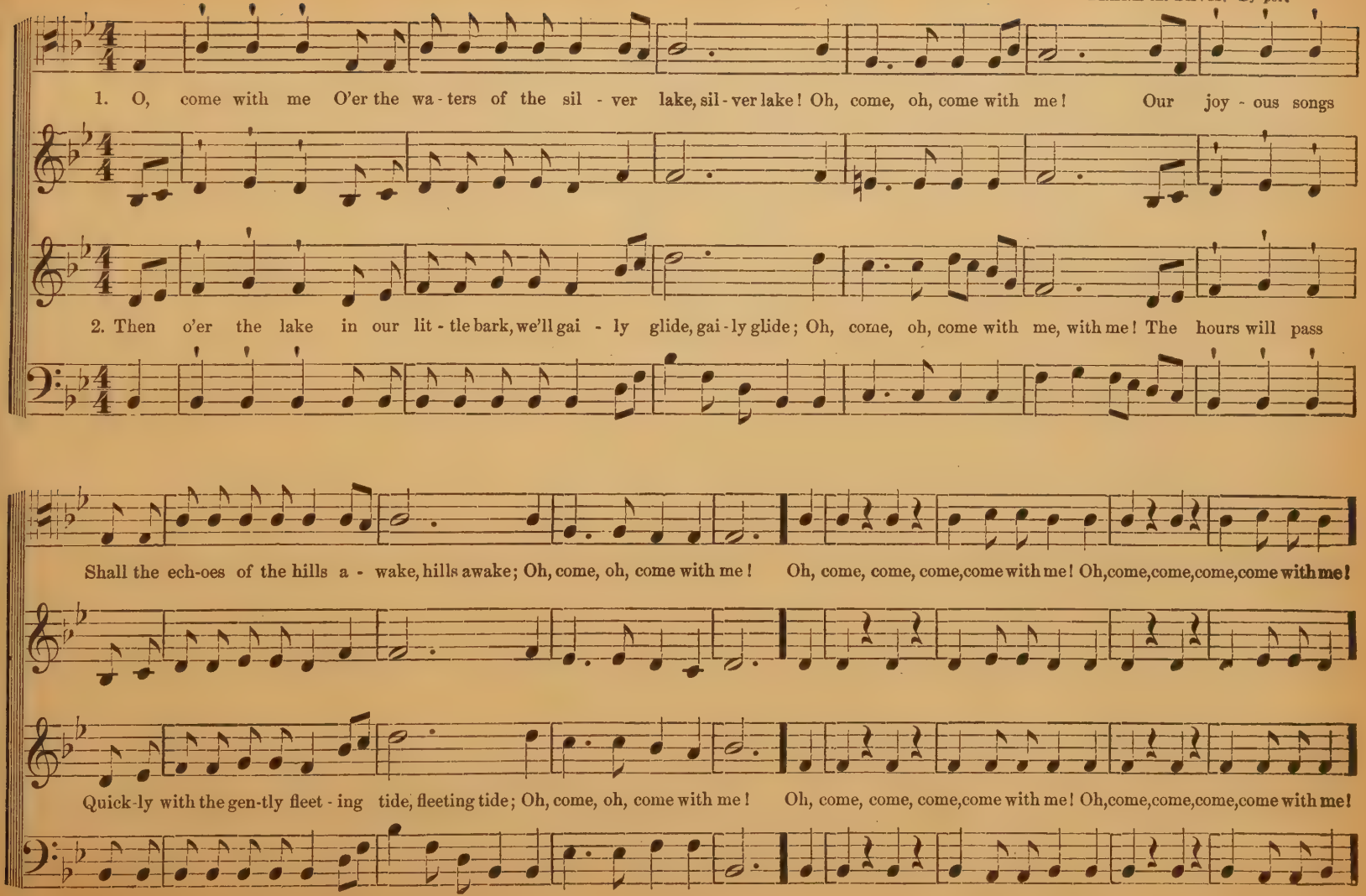
not so blue, I'd hang dull care if I were you; So clear thy brow, be not so blue, I'd hang dull care if I were you.

not so blue, I'd hang dull care if I were you; So clear thy brow, be not so blue, I'd hang dull care if I were you.

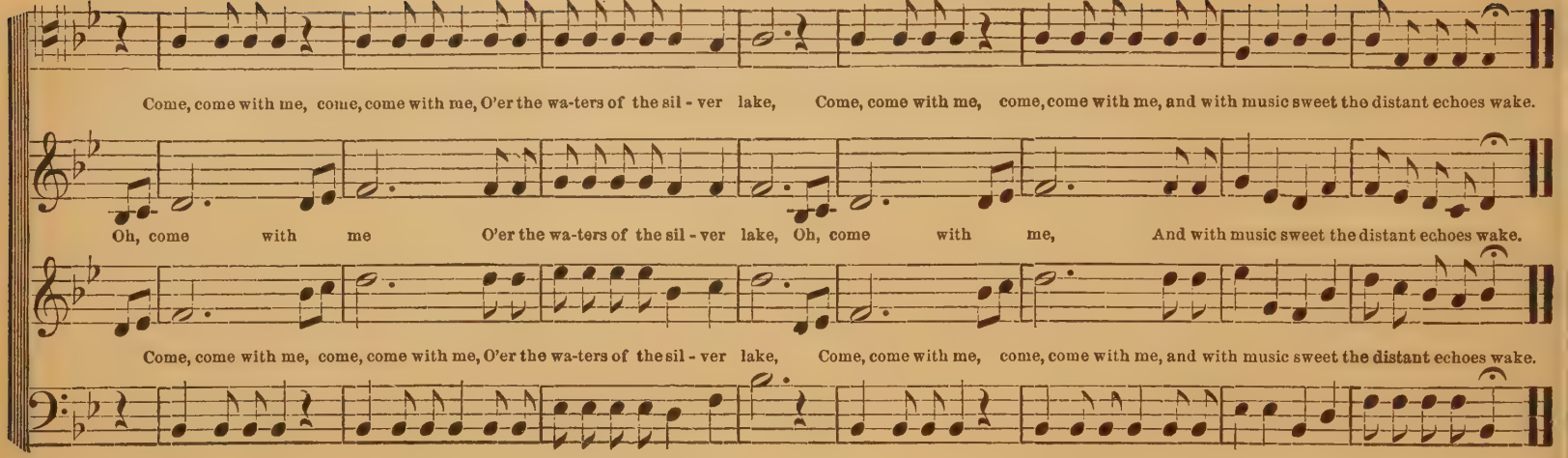
O, COME WITH ME!

F. M. D.

FRANK M. DAVIS. By per.

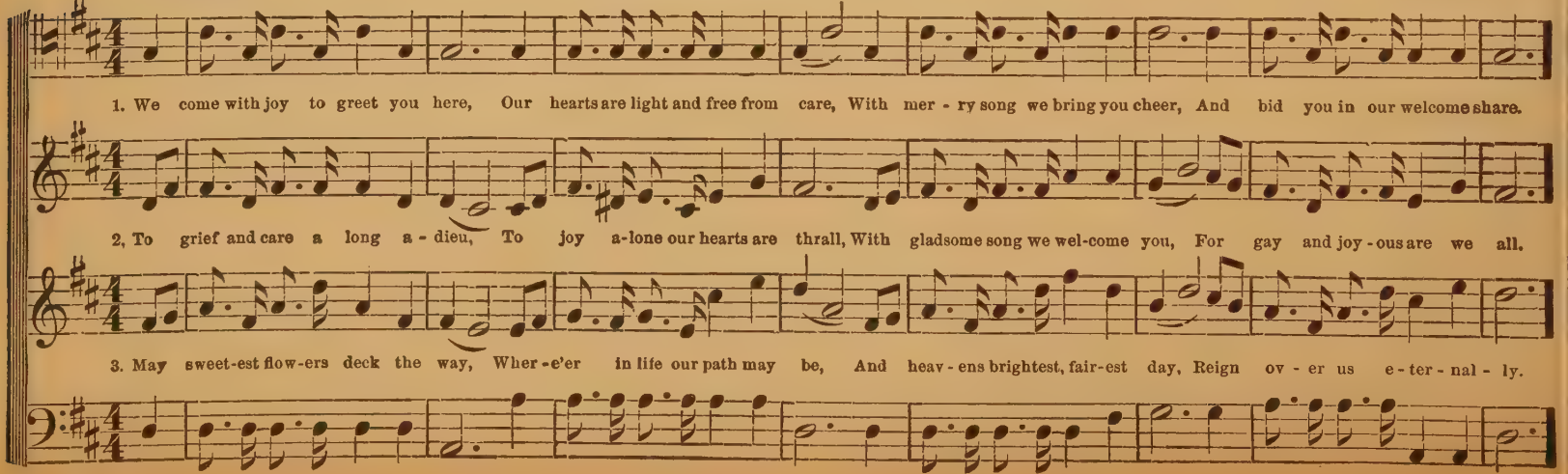

1. O, come with me O'er the wa - ters of the sil - ver lake, sil - ver lake! Oh, come, oh, come with me! Our joy - ous songs
2. Then o'er the lake in our lit - tle bark, we'll gai - ly glide, gai - ly glide; Oh, come, oh, come with me, with me! The hours will pass
Shall the ech-oes of the hills a - wake, hills awake; Oh, come, oh, come with me! Oh, come, come, come, come with me! Oh, come, come, come, come with me!
Quick-ly with the gen-tly fleet - ing tide, fleeting tide; Oh, come, oh, come with me! Oh, come, come, come, come with me! Oh, come, come, come, come with me!

O COME WITH ME!—Concluded.


Come, come with me, come, come with me, O'er the wa-ters of the sil - ver lake, Come, come with me, come, come with me, and with music sweet the distant echoes wake.
Oh, come with me O'er the wa-ters of the sil - ver lake, Oh, come with me, And with music sweet the distant echoes wake.
Come, come with me, come, come with me, O'er the wa-ters of the sil - ver lake, Come, come with me, come, come with me, and with music sweet the distant echoes wake.

GREETING GLEE.

F. E. BELDEN. D. S. HAKES.


1. We come with joy to greet you here, Our hearts are light and free from care, With mer - ry song we bring you cheer, And bid you in our welcome share.
2, To grief and care a long a - dieu, To joy a-lone our hearts are thrall, With gladsome song we wel-come you, For gay and joy - ous are we all.
3. May sweet-est flow-ers deck the way, Wher - e'er in life our path may be, And heav - ens brightest, fair-est day, Reign ov - er us e - ter - nal - ly.

CHORUS.

We come, we come, And joy - ful, joy - ful greeting bring, we bring, We come, we come, And merry, merry welcome sing.

We come, we come, we come, And joy - ful, joy-ful greet - ing bring; We come, we come, we come, And mer - ry welcome sing.

We come, we come, And joy - ful, joy-ful greeting bring, we bring; We come, we come, And merry, merry welcome sing.

SPRING IS ON THE MOUNTAIN,

C. E. LESLIE.

1. { Spring is on the moun - tain, And up - on the hill, / Sing - ing from the foun - tain, Comes the shin - ing rill; } While the birds are mat - ing, On the sun - ny mead,
D.C.—All the earth is wait - ing For the sprout - ing seed;

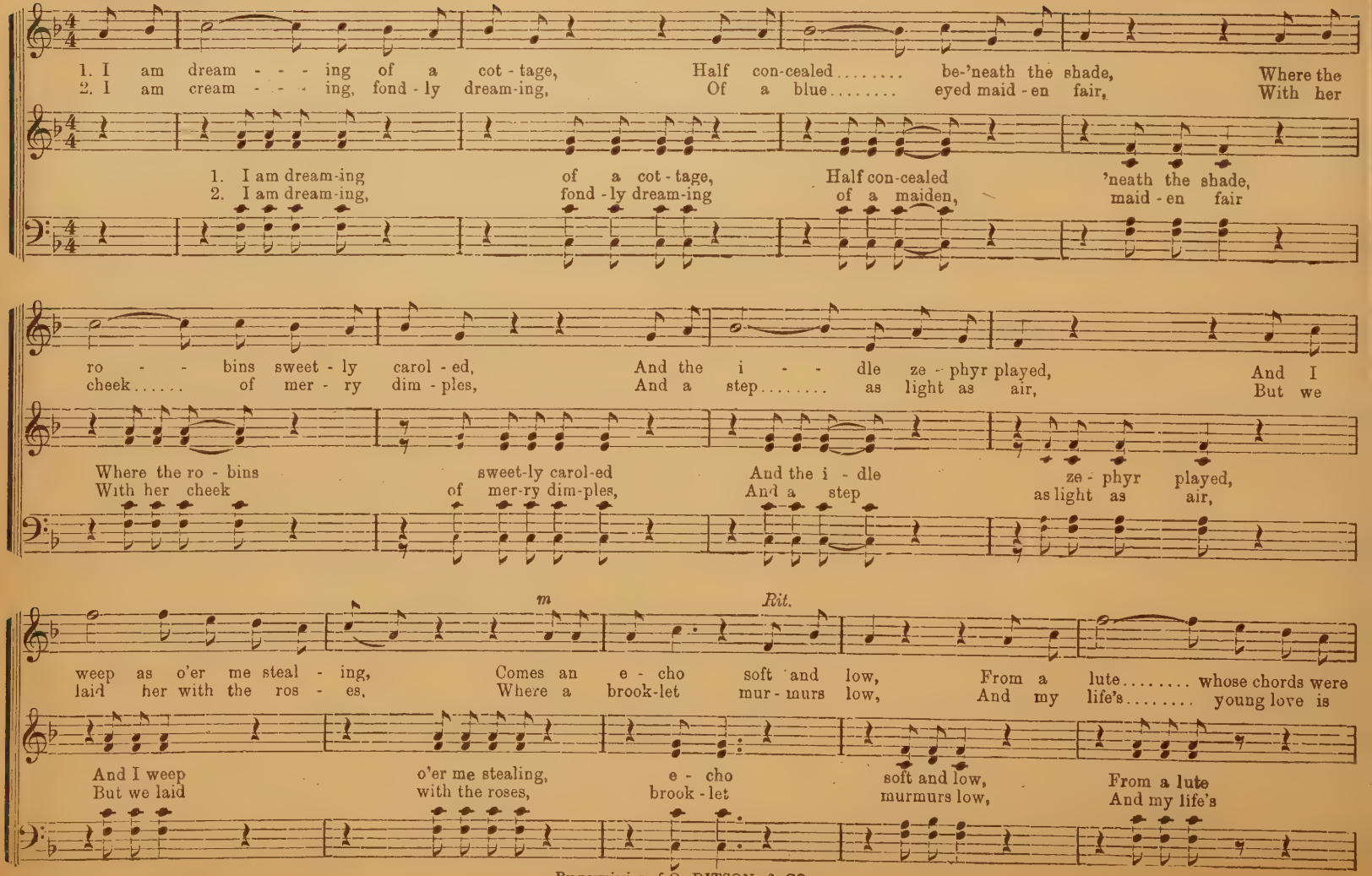
D.C.

2. { Life is like the seed - time, Ev' - ry one must sow / Seeds of good or e - vil, As we on - ward go; } In the har - vest fu - ture, Will our harvest be;
D.C.—From its joys or sor - rows We can nev - er flee.

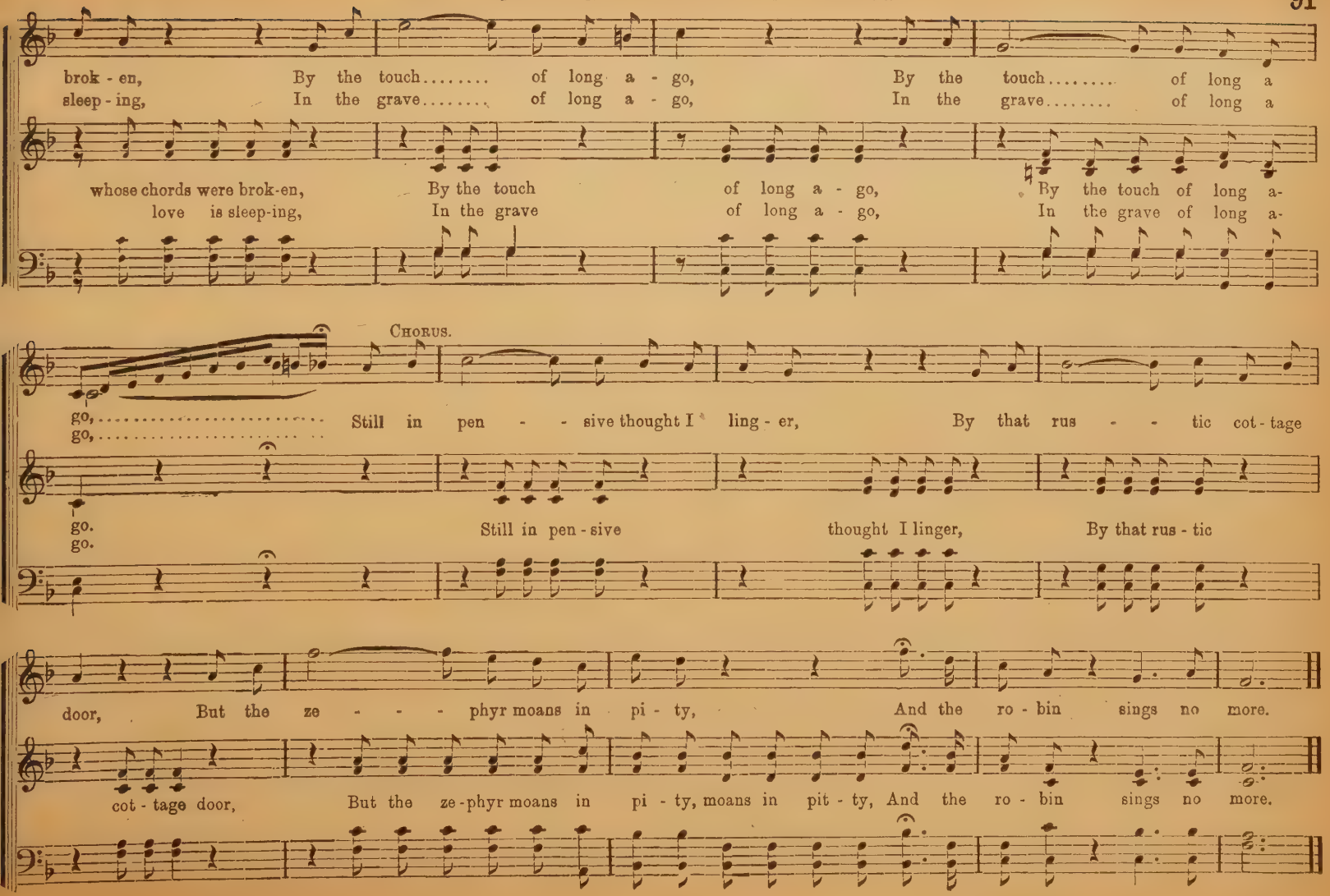
MY COTTAGE HOME. Quartette.

W. H. WHITE.

SOPRANO SOLO.

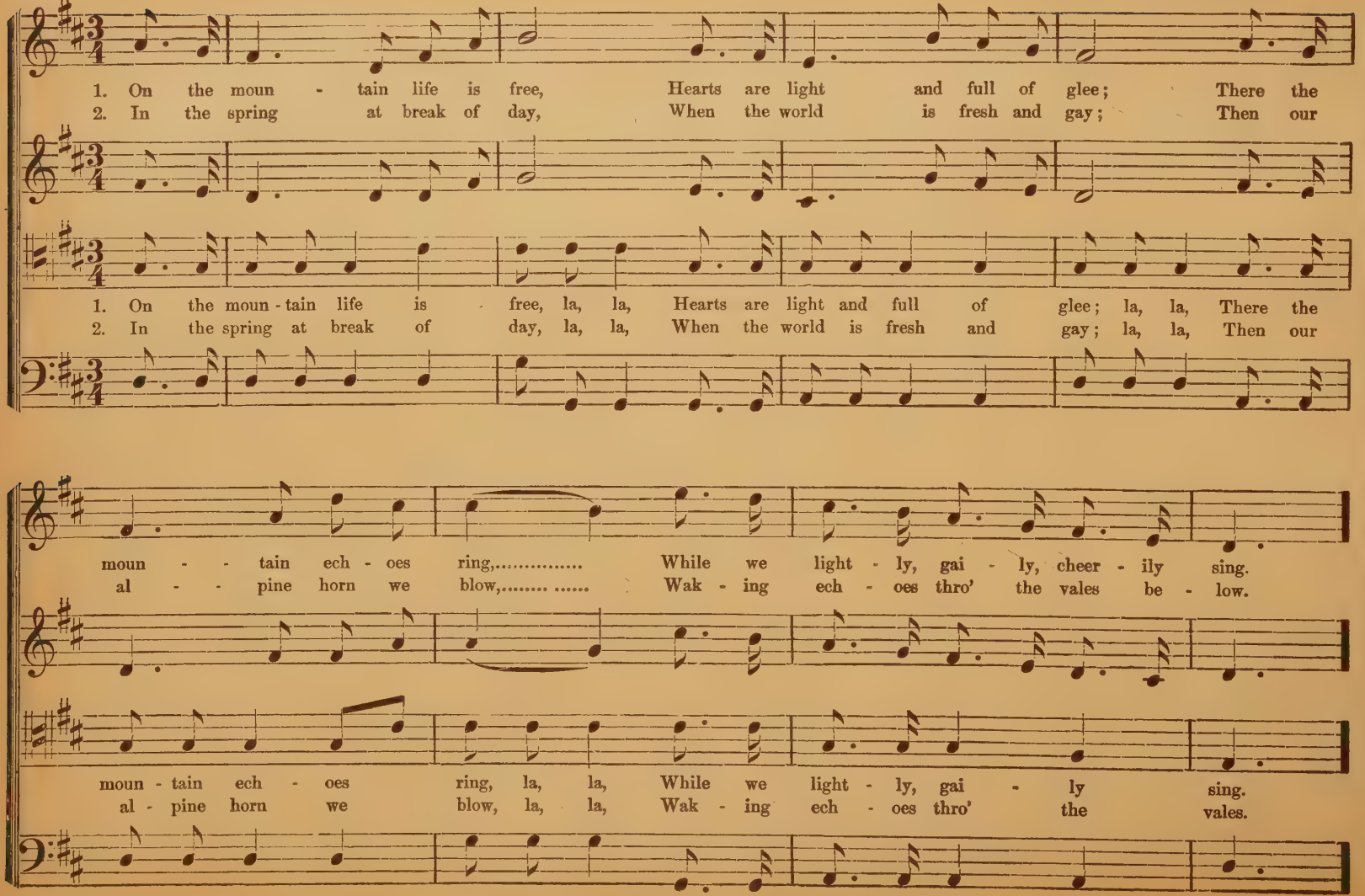
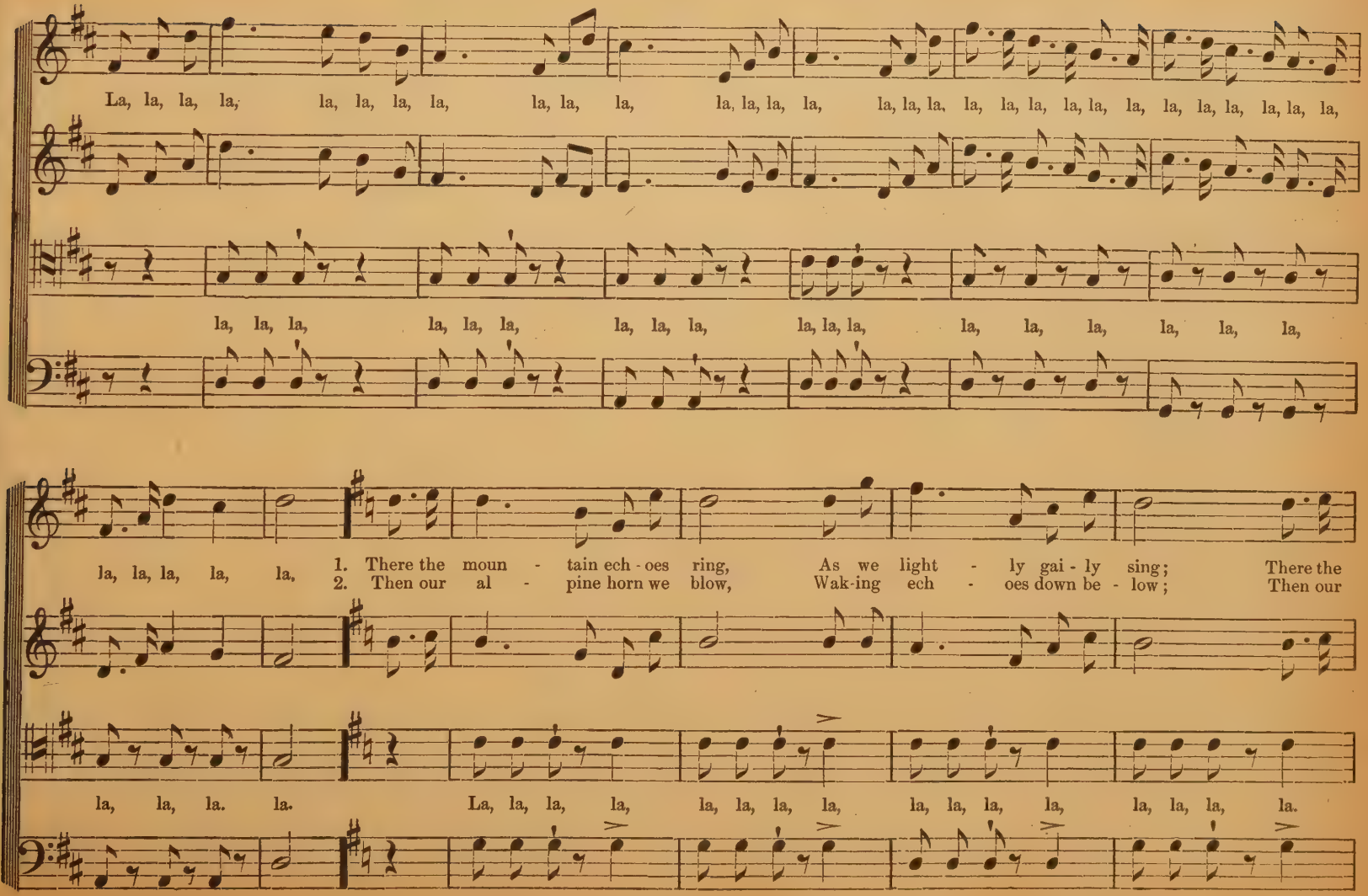

1. I am dream - - - ing of a cot - tage, Half con-cealed ..... be-'neath the shade, Where the
2. I am cream - - - ing, fond - ly dream-ing, Of a blue ..... eyed maid - en fair, With her
1. I am dream-ing of a cot - tage, Half con-cealed 'neath the shade,
2. I am dream-ing, fond - ly dream-ing of a maiden, maid - en fair
ro - - bins sweet - ly carol - ed, And the i - - dle ze - phyr played, And I
cheek ..... of mer - ry dim - ples, And a step ..... as light as air, But we
Where the ro - bins sweet-ly carol-ed And the i - dle ze - phyr played,
With her cheek of mer-ry dim-ples, And a step as light as air,
m
Rit.
weep as o'er me steal - ing, Comes an e - cho soft and low, From a lute ..... whose chords were
laid her with the ros - es, Where a brook-let mur - murs low, And my life's ..... young love is
And I weep o'er me stealing, e - cho soft and low, From a lute
But we laid with the roses, brook - let murmurs low, And my life's

By permission of O. DITSON. & CO.

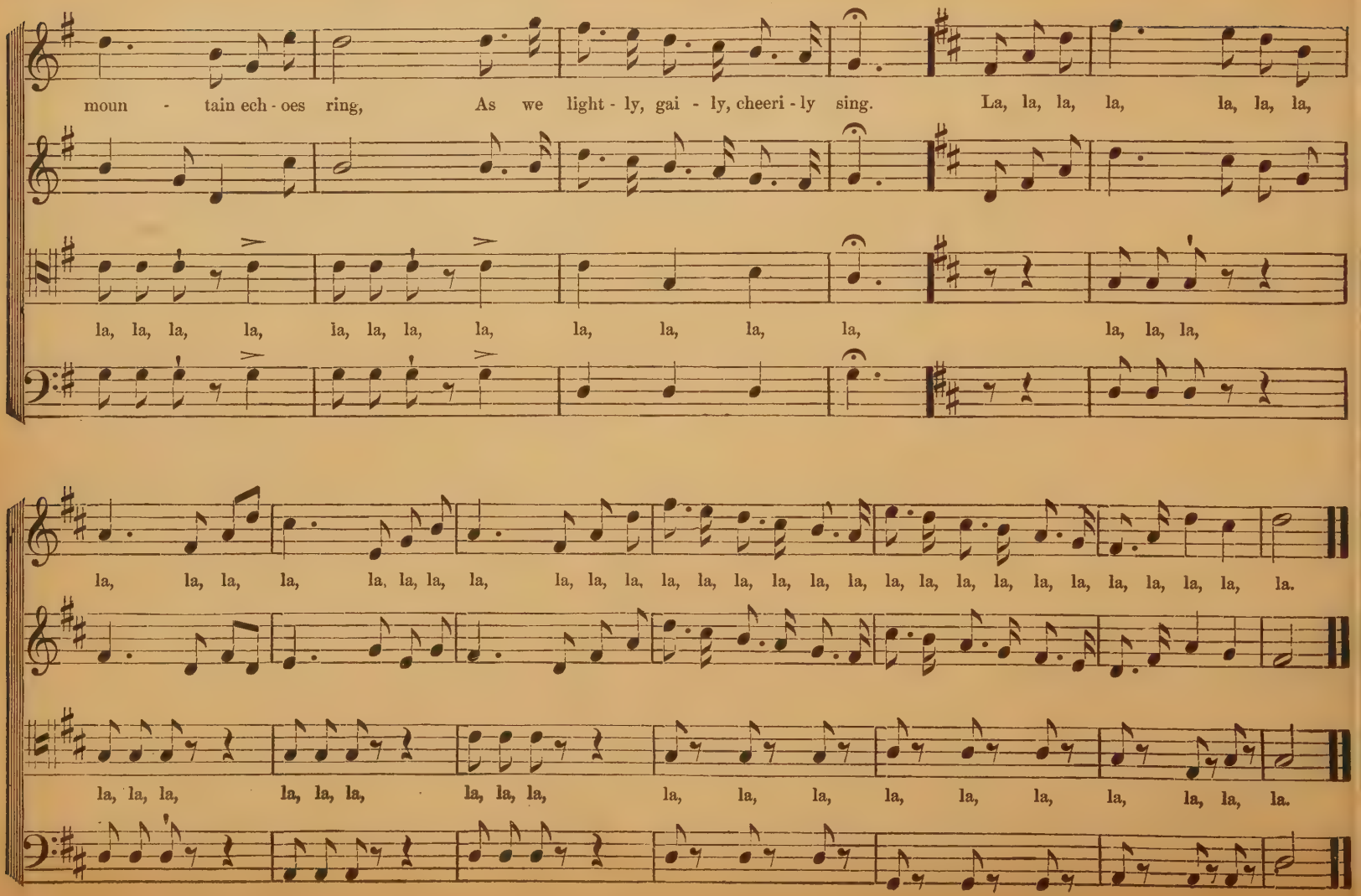

brok - en, By the touch..... of long a - go, By the touch..... of long a
sleep - ing, In the grave..... of long a - go, In the grave..... of long a
whose chords were brok-en, By the touch of long a - go, By the touch of long a-
love is sleep-ing, In the grave of long a - go, In the grave of long a-
Chorus.
go,..... Still in pen - - - sive thought I ling - er, By that rus - - - tic cot - tage
go,.....
go. Still in pen - sive thought I linger, By that rus - tic
go.
door, But the ze - - - - phyr moans in pi - ty, And the ro - bin sings no more.
cot - tage door, But the ze - phyr moans in pi - ty, moans in pit - ty, And the ro - bin sings no more.

ON THE MOUNTAIN LIFE IS FREE.

W. B. BRADBURY.


1. On the moun - tain life is free, Hearts are light and full of glee; There the
2. In the spring at break of day, When the world is fresh and gay; Then our
1. On the moun - tain life is free, la, la, Hearts are light and full of glee; la, la, There the
2. In the spring at break of day, la, la, When the world is fresh and gay; la, la, Then our
moun - - tain ech - oes ring,..... While we light - ly, gai - ly, cheer - ily sing.
al - - pine horn we blow,..... ..... Wak - ing ech - oes thro' the vales be - low.
moun - tain ech - oes ring, la, la, While we light - ly, gai - ly sing.
al - pine horn we blow, la, la, Wak - ing ech - oes thro' the vales.

La, la, la, la

ON THE MOUNTAIN LIFE IS FREE.—Concluded.


moun - tain ech - oes ring, As we light - ly, gai - ly, cheeri - ly sing. La, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la,

THE MERRY BELLS.

W. F. HEATH,

1. O, hark to the voice of the bells sweet-ly chim - ing, How plea - sant their sound as it falls on the ear,

2. When far streaming va - pors pro-claim the sun's ris - ing, And crowns of bright ra - diance the hill - tops a - dorn,

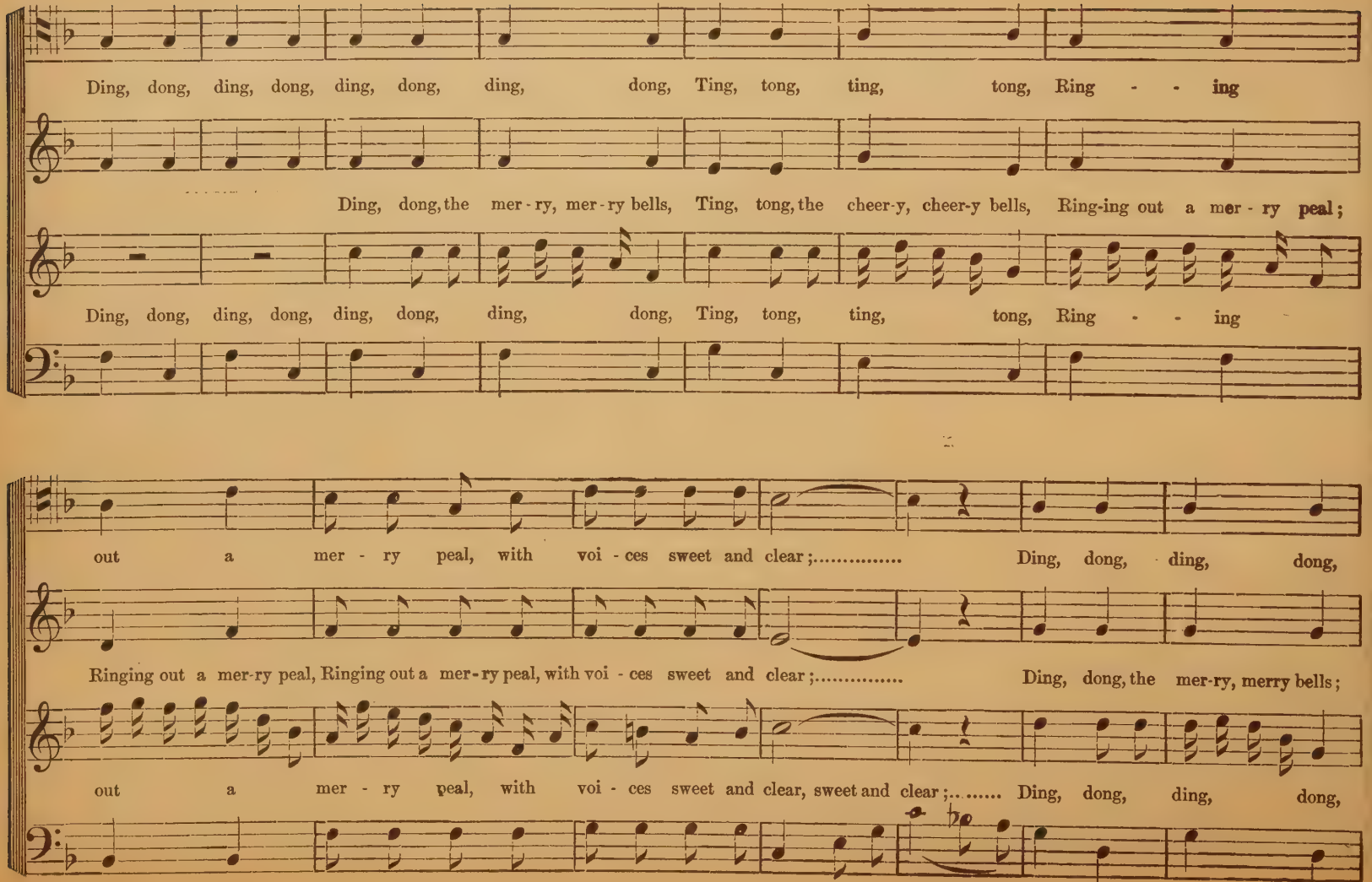
3. Thus morn - ing or even - ing, when o'er the fields wand' - ring, A - down by the mea - dows, or far thro' the dells.

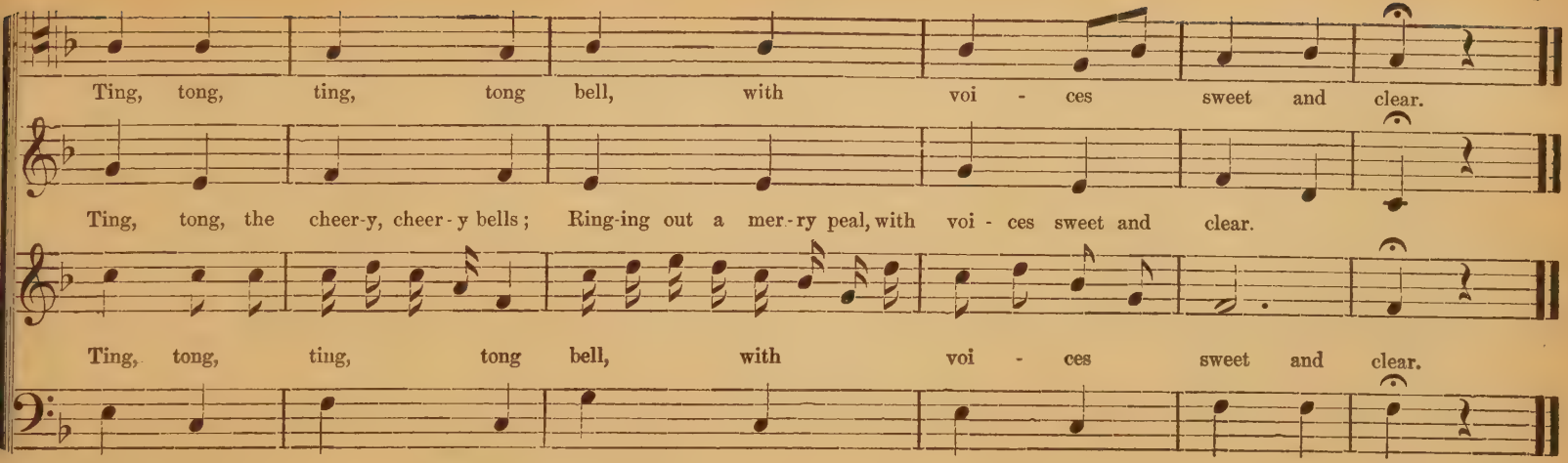
At close of the day when the sun is de - clin - ing, And wan - der - ing bree - zes have waft - ed it near.

While na - ture's de - lights are the wand' - rer en - ti - cing, How sweet are the sounds from a - far to him borne.

Or thread - ing some path - way by stream - let wan - der - ing, How grate - ful the strain of the sweet chim - ing bells.

THE MERRY BELLS.—Continued.

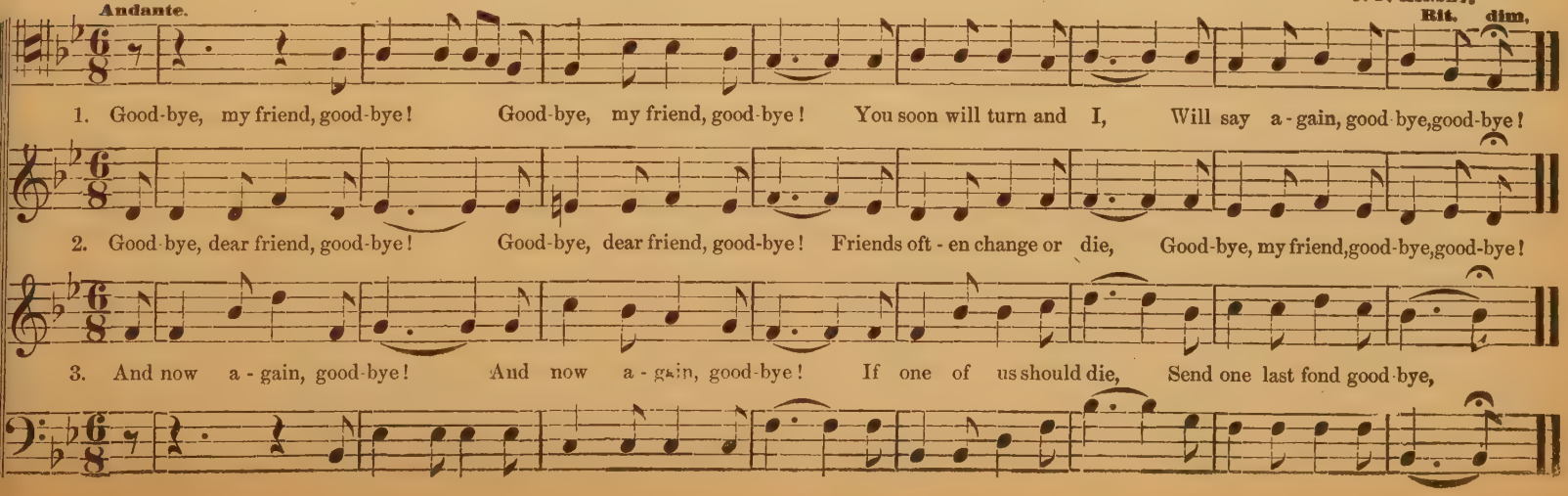

Ding, dong, ding, dong, ding, dong, ding, dong, Ting, tong, ting, tong, Ring - - ing
Ding, dong, the mer-ry, mer-ry bells, Ting, tong, the cheer-y, cheer-y bells, Ring-ing out a mer - ry peal;
Ding, dong, ding, dong, ding, dong, ding, dong, Ting, tong, ting, tong, Ring - - ing
out a mer - ry peal, with voi - ces sweet and clear;..... Ding, dong, ding, dong,
Ringing out a mer-ry peal, Ringing out a mer-ry peal, with voi - ces sweet and clear;..... Ding, dong, the mer-ry, merry bells;
out a mer - ry peal, with voi - ces sweet and clear, sweet and clear;..... Ding, dong, ding, dong,


Ting, tong, ting, tong bell, with voi - ces sweet and clear.
Ting, tong, the cheer-y, cheer-y bells; Ring-ing out a mer-ry peal, with voi - ces sweet and clear.
Ting, tong, ting, tong bell, with voi - ces sweet and clear.

GOOD-BYE!

AVIS GRAY.
Andante.

J. F. KINSEY.
Rit. dim.

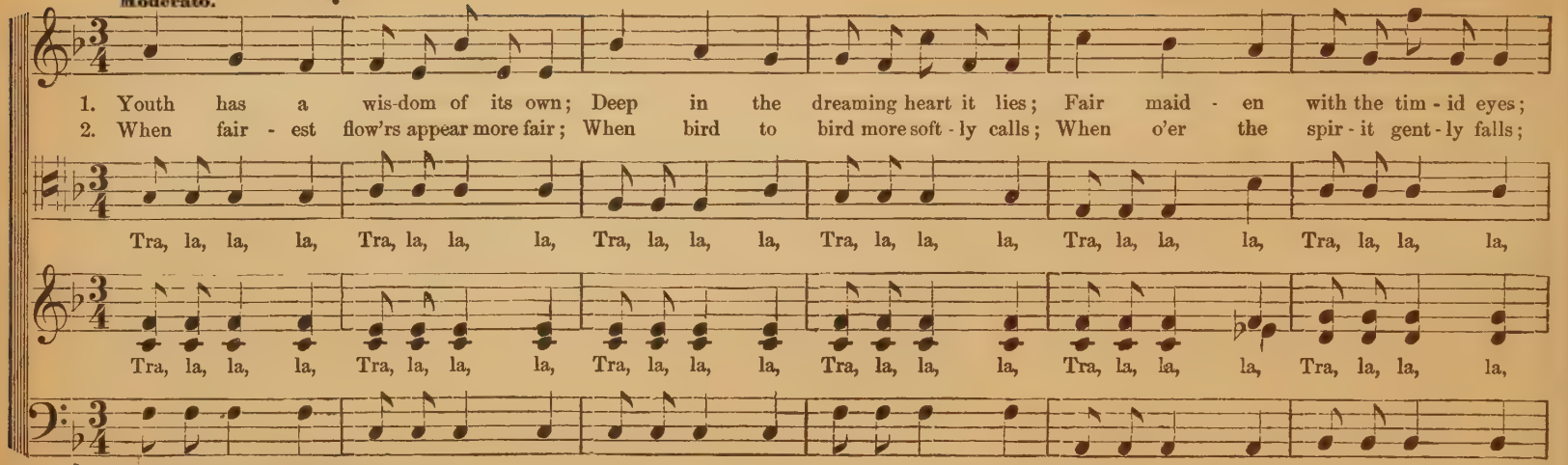

1. Good-bye, my friend, good-bye! Good-bye, my friend, good-bye! You soon will turn and I, Will say a-gain, good-bye, good-bye!
2. Good-bye, dear friend, good-bye! Good-bye, dear friend, good-bye! Friends oft-en change or die, Good-bye, my friend, good-bye, good-bye!
3. And now a-gain, good-bye! And now a-gain, good-bye! If one of us should die, Send one last fond good-bye,

YOUTH HAS A WISDOM.

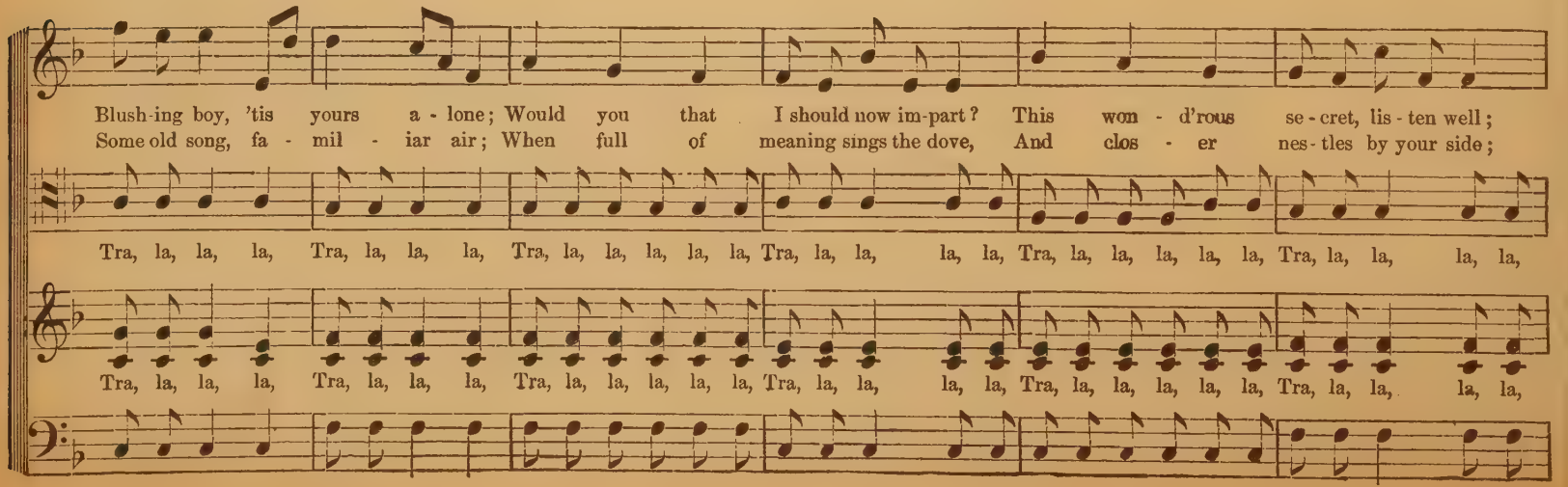
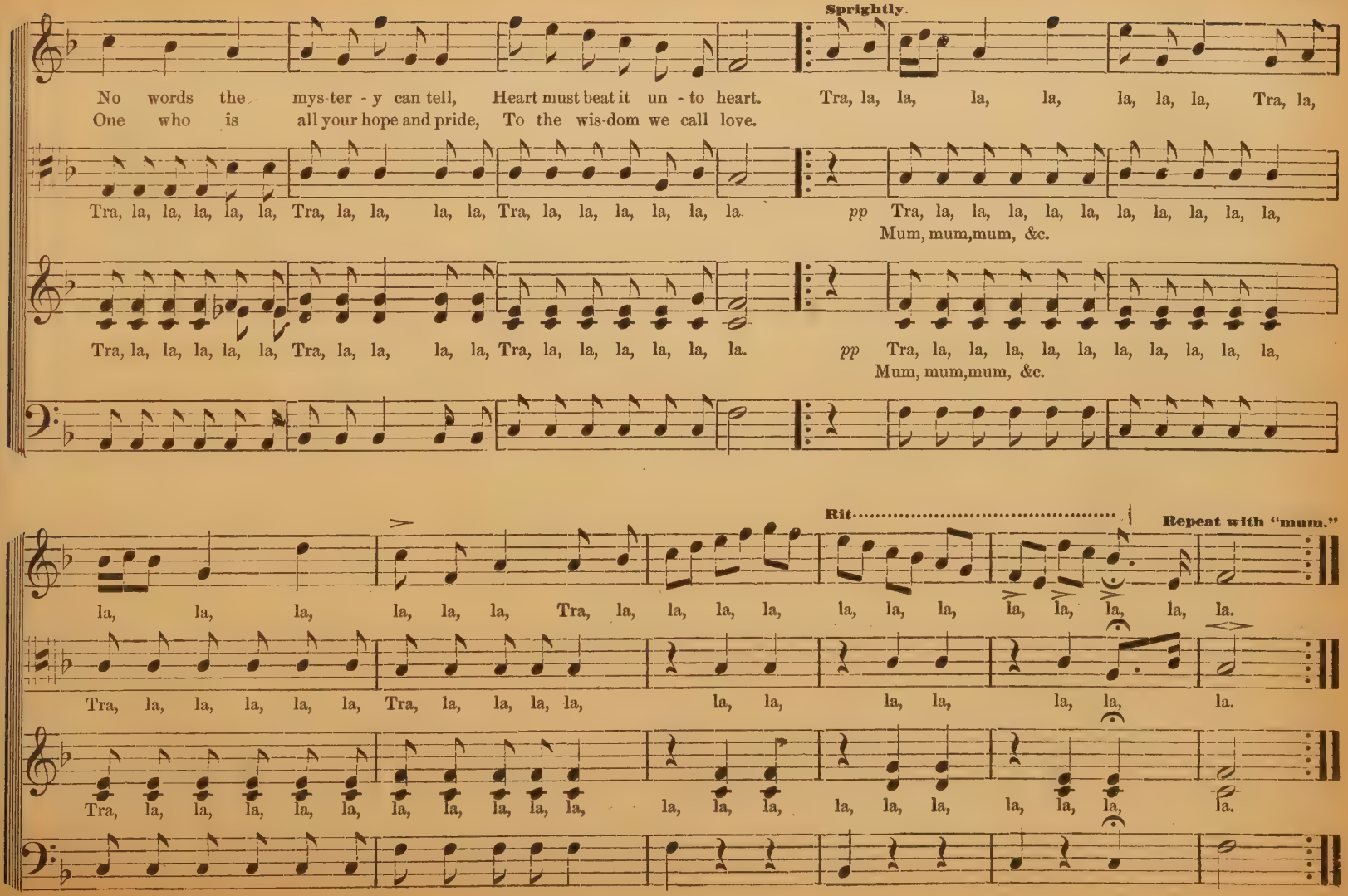
SOPRANO SOLO. *

Moderato.

Arranged from "FARNIE," by W. A. OGDEN.


1. Youth has a wis-dom of its own; Deep in the dreaming heart it lies; Fair maid - en with the tim - id eyes;
2. When fair - est flow'rs appear more fair; When bird to bird more soft - ly calls; When o'er the spir - it gent - ly falls;
Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, Tra, la, la, la,
Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, Tra, la, la, la,

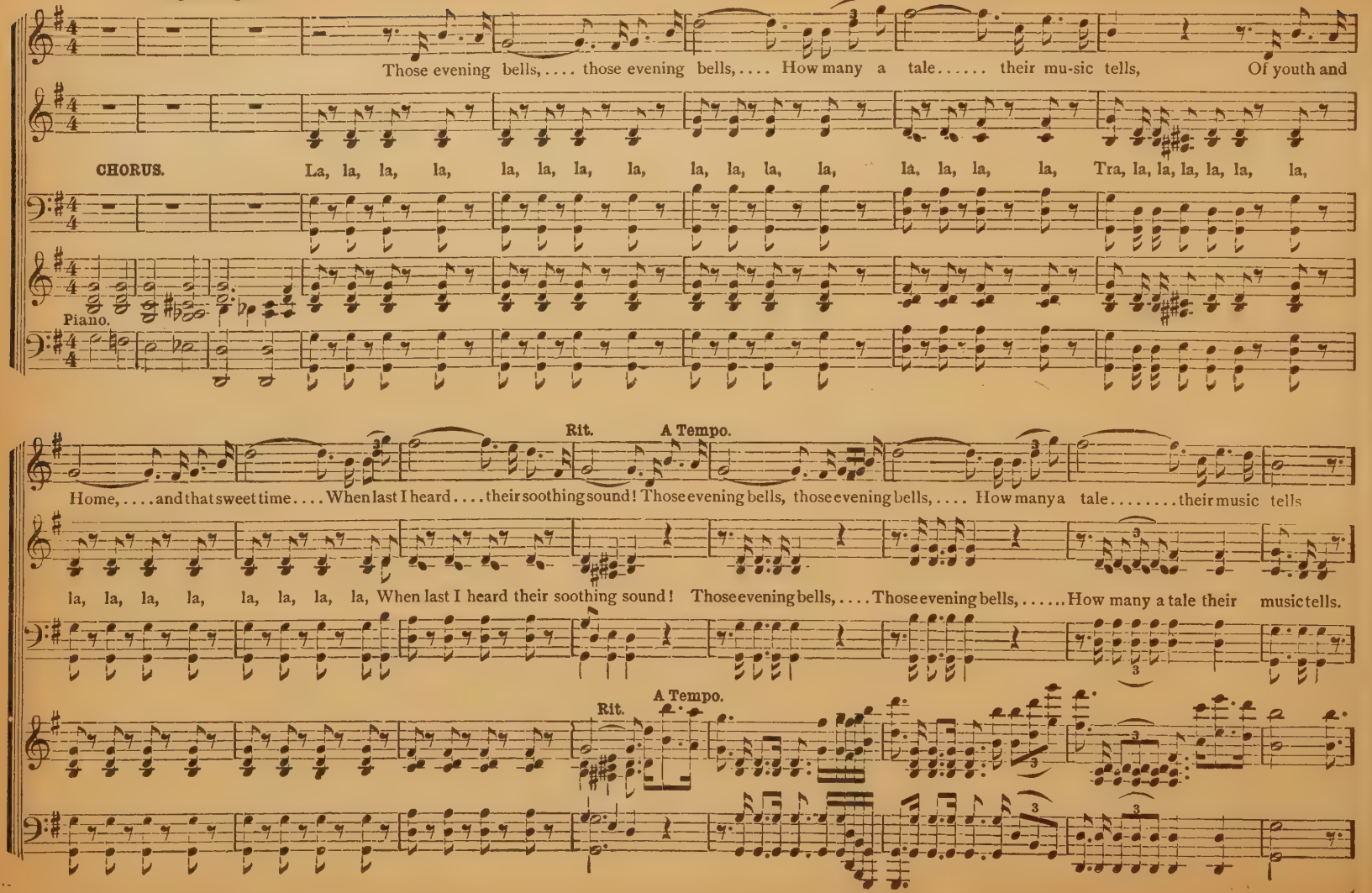
* Play four measures for introduction.

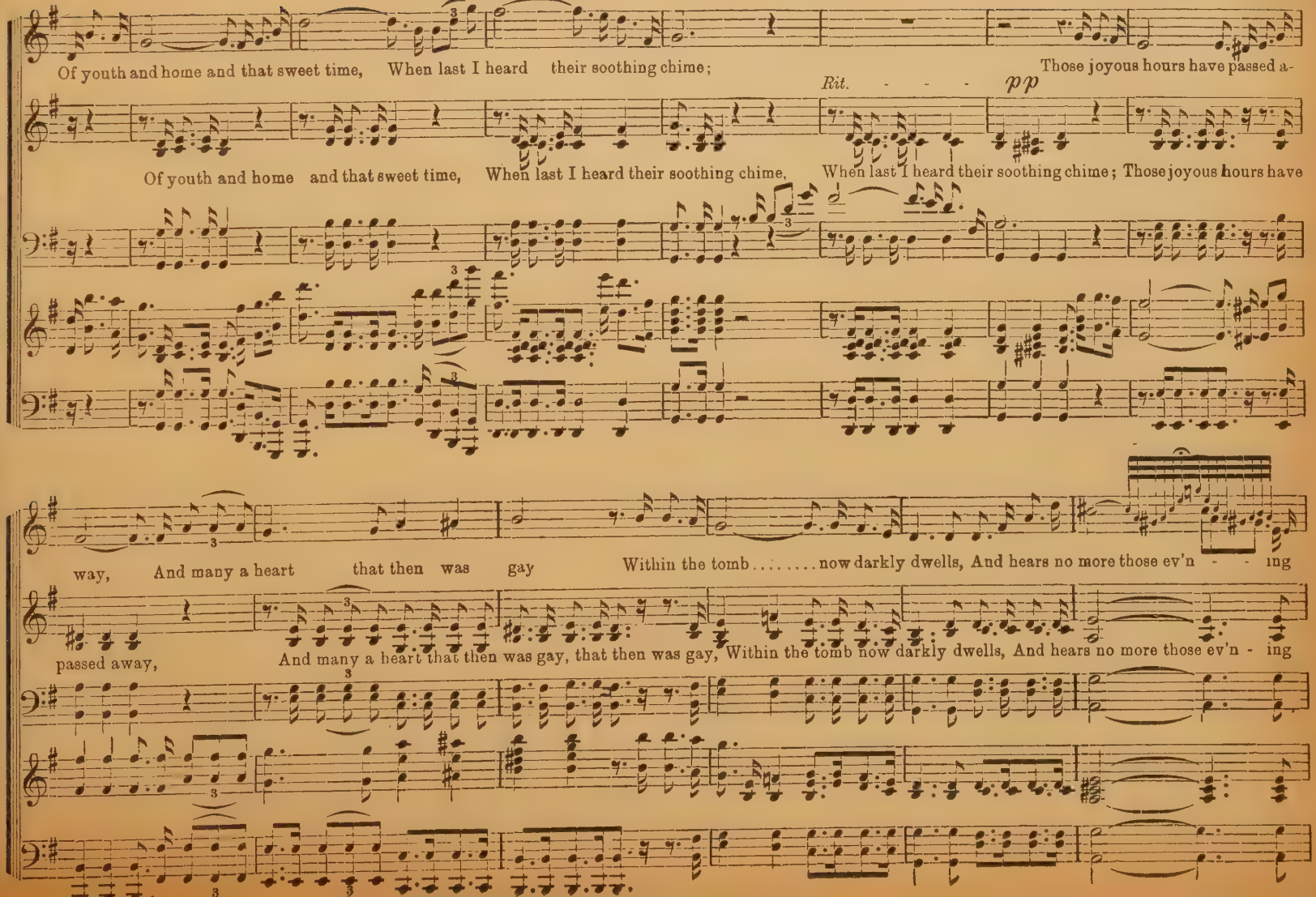

Blush-ing boy, 'tis yours a - lone; Would you that I should now im-part? This won - d'rous se - cret, lis - ten well;
Some old song, fa - mil - iar air; When full of meaning sings the dove, And clos - er nes - tles by your side;
Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la,
Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la,

Sprightly.
No words the mys-ter - y can tell, Heart must beat it un - to heart.
One who is all your hope and pride, To the wis-dom we call love.
Tra, la, la, la, la, la, Tra, la, la, la, la, Tra, la, la, la, la, la, la.
Tra, la, la, la, la, la, la

THOSE EVENING BELLS.

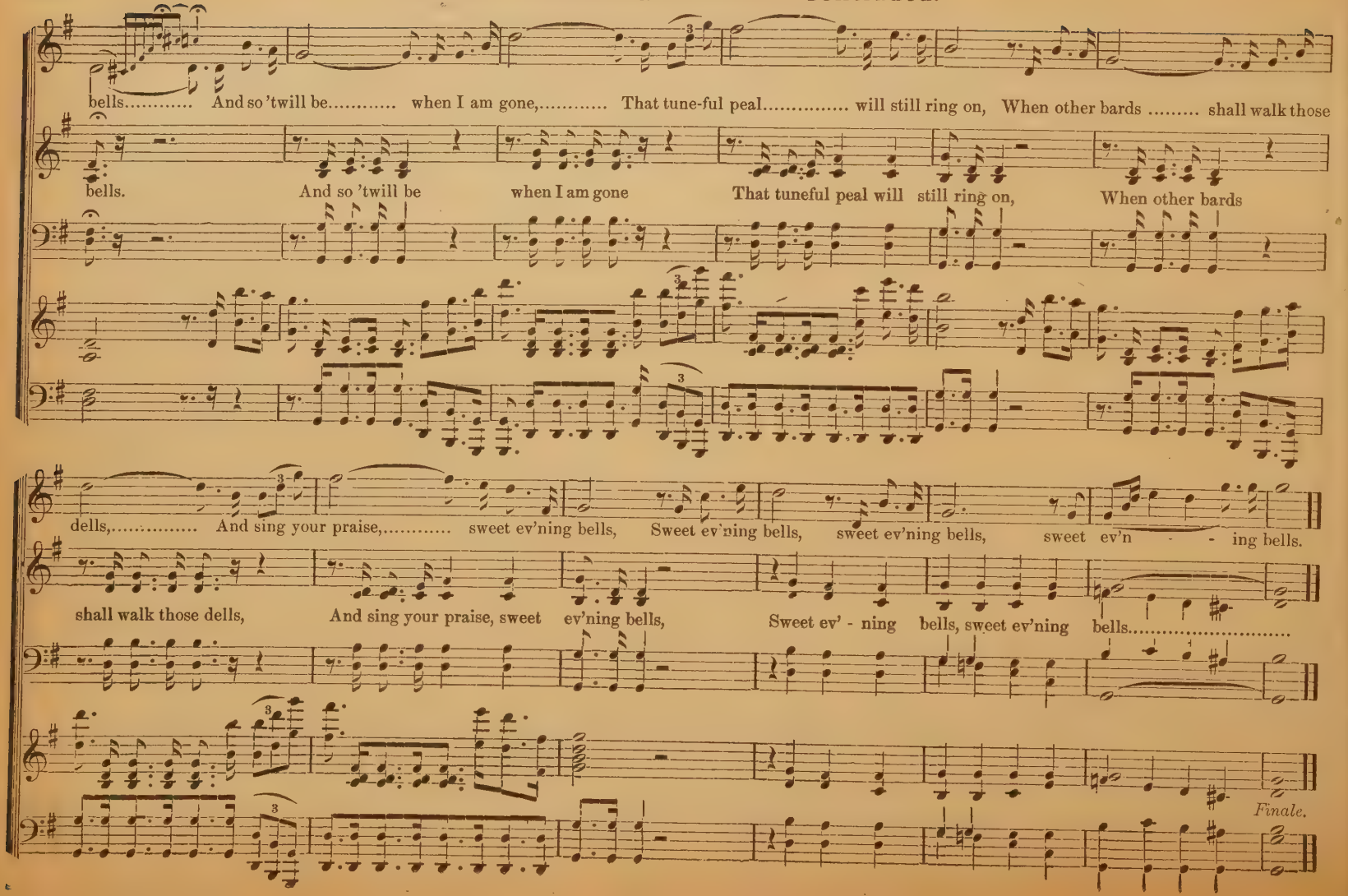
Solo Obligato Soprano.

Arranged from J. M. HUBBARD, by J. J. JELLEY.


Those evening bells, ... those evening bells, ... How many a tale..... their mu-sic tells, Of youth and
CHORUS.
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la,
Piano.
Rit.
A Tempo.
Home, ...and that sweet time .... When last I heard .... their soothing sound! Those evening bells, those evening bells, ... How many a tale..... their music tells
la, la, la, la, la, la, la, la, When last I heard their soothing sound! Those evening bells, ... Those evening bells, ...How many a tale their music tells.
Rit.
A Tempo.


Of youth and home and that sweet time, When last I heard their soothing chime;
Those joyous hours have passed a-
Rit.
pp
Of youth and home and that sweet time, When last I heard their soothing chime, When last I heard their soothing chime; Those joyous hours have
way, And many a heart that then was gay
Within the tomb now darkly dwells, And hears no more those ev'n - ing
passed away,
And many a heart that then was gay, that then was gay, Within the tomb now darkly dwells, And hears no more those ev'n - ing

THOSE EVENING BELLS.—Concluded.


bells..... And so 'twill be..... when I am gone,..... That tune-ful peal..... will still ring on, When other bards ..... shall walk those
bells. And so 'twill be when I am gone That tuneful peal will still ring on, When other bards
dells,..... And sing your praise,..... sweet ev'ning bells, Sweet ev'ning bells, sweet ev'ning bells, sweet ev'n - - ing bells.
shall walk those dells, And sing your praise, sweet ev'ning bells, Sweet ev' - ning bells, sweet ev'ning bells.....
Finale.

O, HAIL US, YE FREE.

From ERNANI.

1st. TENOR.

Oh! hail..... us ye free, we come, The temp-est, the breeze, o'er land and o'er sea, To

2nd. TENOR.

Oh! hail..... us ye free, we come, The temp-est, the breeze, o'er land and o'er sea, To

BASS.

breathe..... on the free at home. Then wel-come the winds, the wand-er - ing winds, That far o'er the

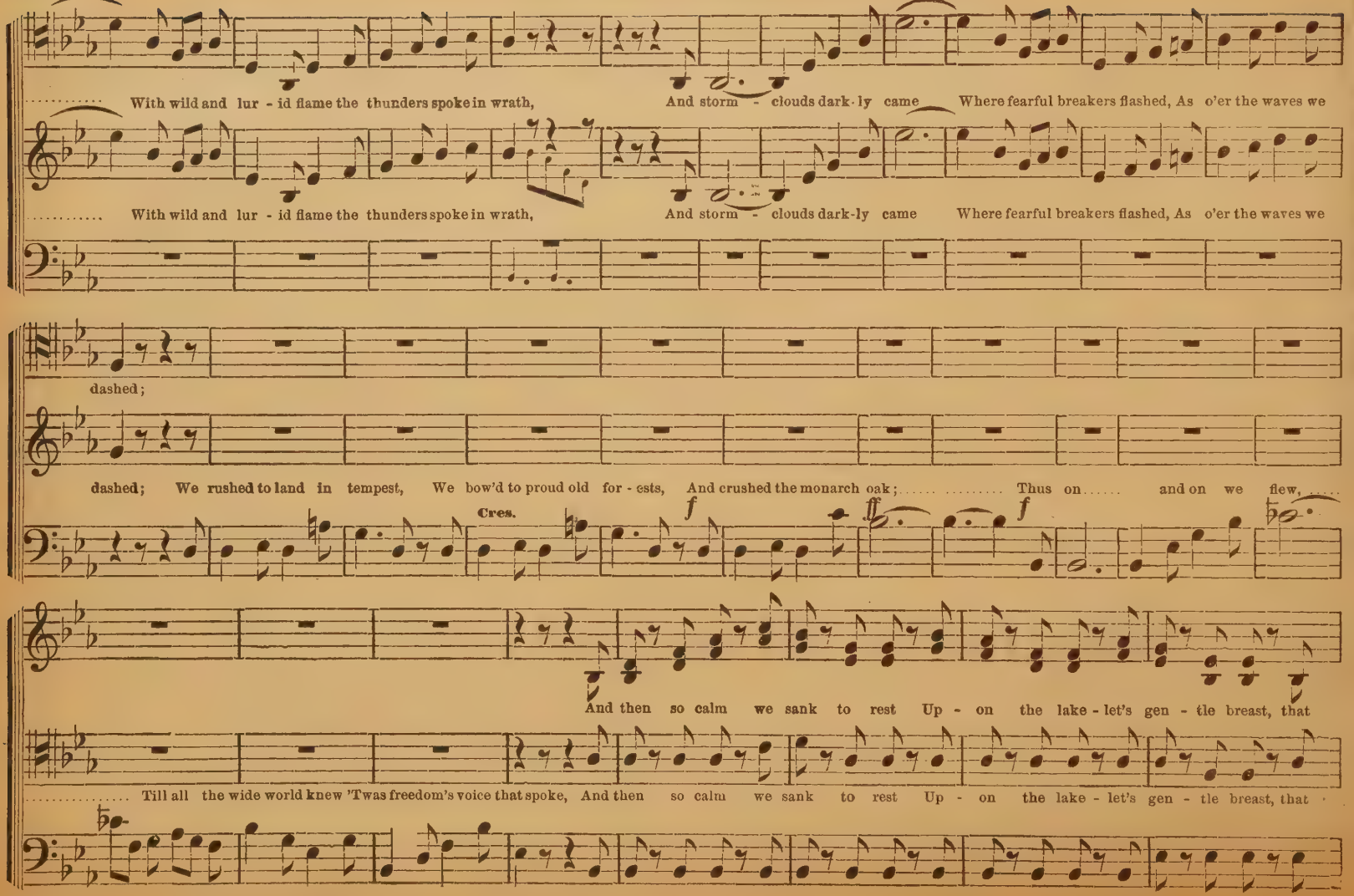
breathe..... on the free at home. Then wel-come the winds, the wand-er - ing winds, That far o'er the

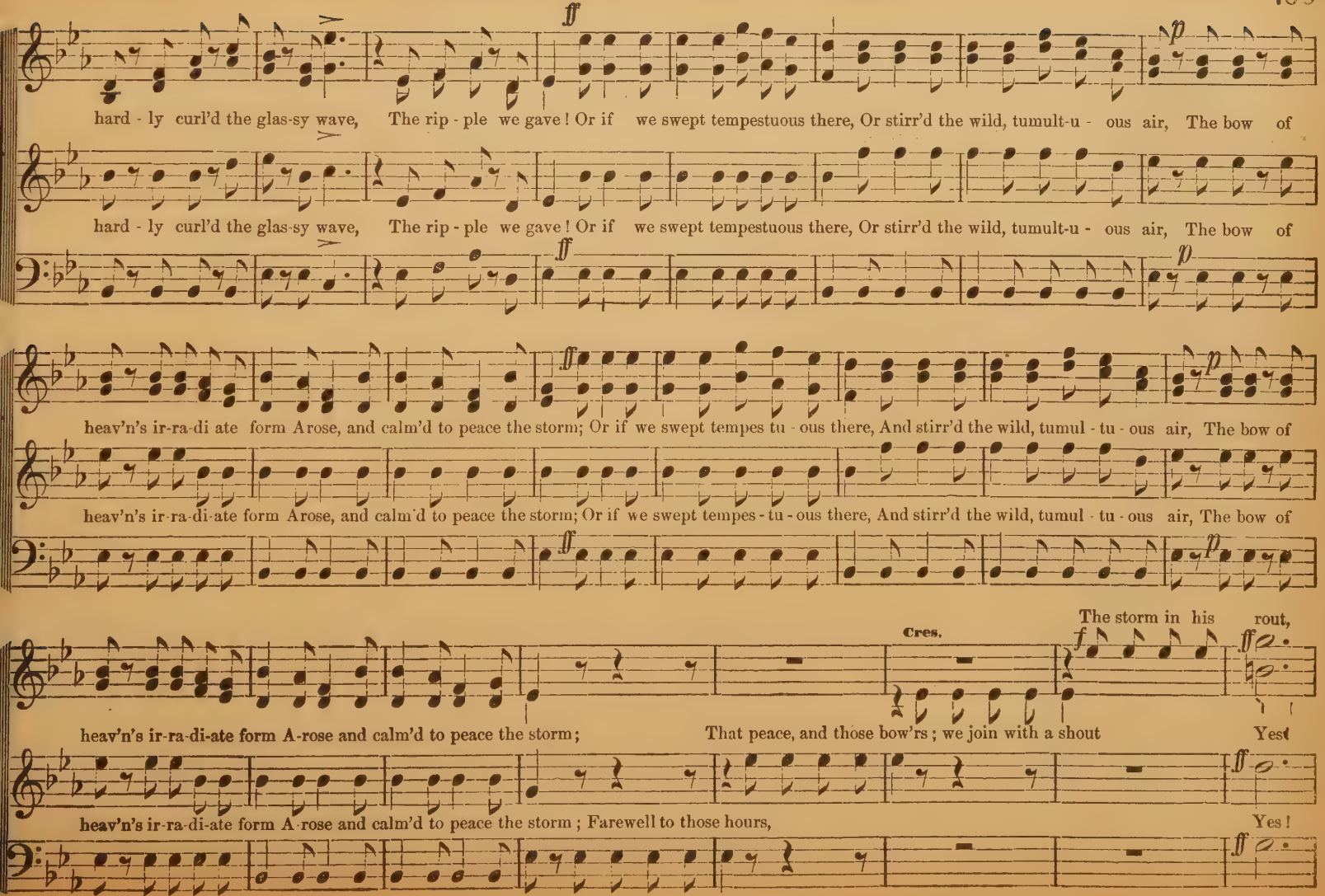
cres. *f* *ff*

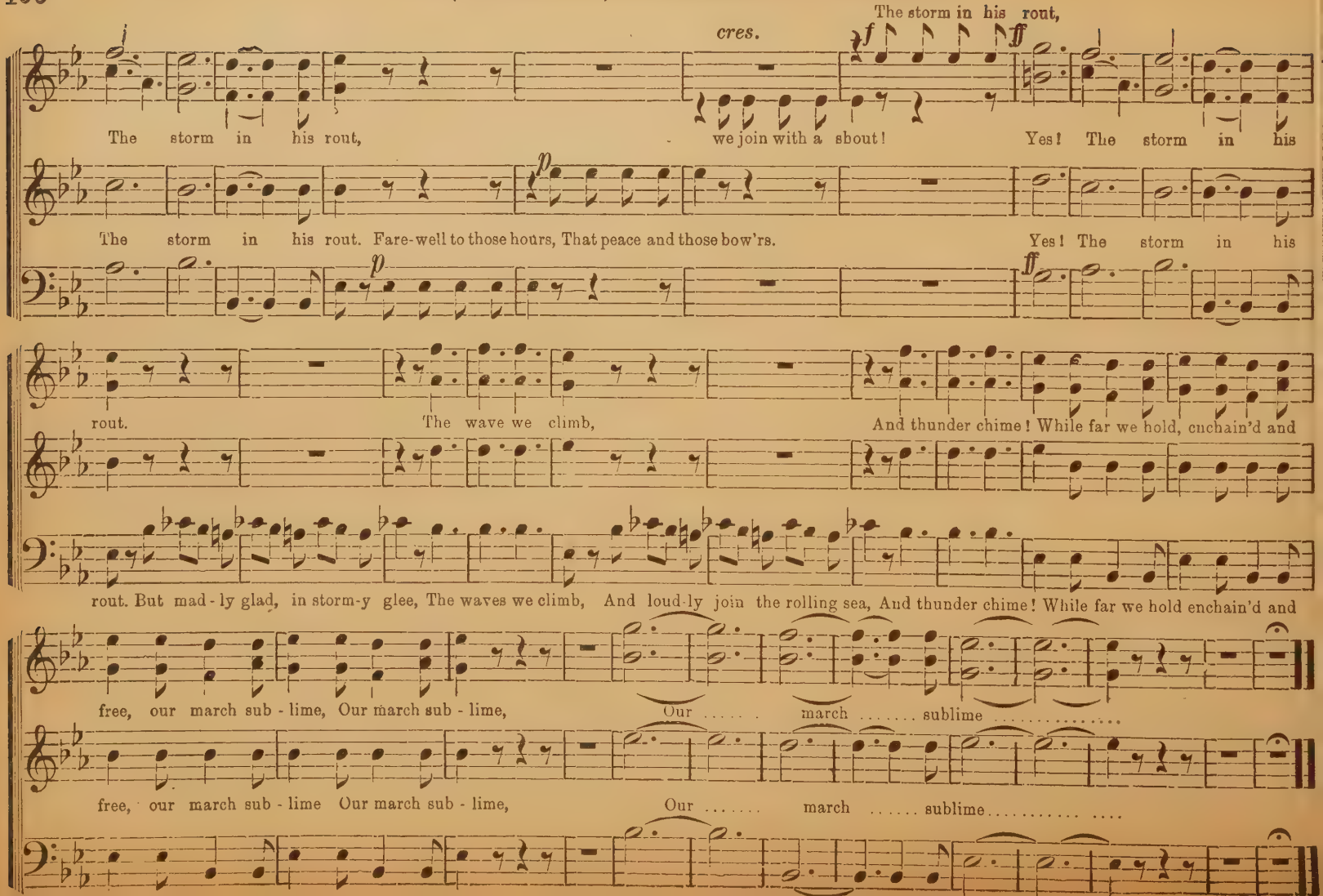
o - cean, Its storms and commotion, Have sought for the free,..... The light - - nings lit our path,

o - cean, Its storms and commotion, Have sought for the free,.....

O, HAIL US, YE FREE.—Continued.


With wild and lur - id flame the thunders spoke in wrath, And storm - clouds dark-ly came Where fearful breakers flashed, As o'er the waves we
With wild and lur - id flame the thunders spoke in wrath, And storm - clouds dark-ly came Where fearful breakers flashed, As o'er the waves we
dashed;
dashed; We rushed to land in tempest, We bow'd to proud old for - ests, And crushed the monarch oak; Thus on and on we flew,
Cres.
f
ff
f
And then so calm we sank to rest Up - on the lake - let's gen - tle breast, that
Till all the wide world knew 'Twas freedom's voice that spoke, And then so calm we sank to rest Up - on the lake - let's gen - tle breast, that


hard - ly curl'd the glas-sy wave, The rip - ple we gave! Or if we swept tempestuous there, Or stirr'd the wild, tumult-u - ous air, The bow of
hard - ly curl'd the glas-sy wave, The rip - ple we gave! Or if we swept tempestuous there, Or stirr'd the wild, tumult-u - ous air, The bow of
heav'n's ir-ra-di ate form Arose, and calm'd to peace the storm; Or if we swept tempes tu - ous there, And stirr'd the wild, tumul - tu - ous air, The bow of
heav'n's ir-ra-di-ate form Arose, and calm'd to peace the storm; Or if we swept tempes - tu - ous there, And stirr'd the wild, tumul - tu - ous air, The bow of
Cres.
The storm in his rout,
heav'n's ir-ra-di-ate form A-rose and calm'd to peace the storm; That peace, and those bow'rs; we join with a shout Yes!
heav'n's ir-ra-di-ate form A-rose and calm'd to peace the storm; Farewell to those hours, Yes!

"O, HAIL US, YE FREE."—Concluded.

The storm in his rout,
cres.
The storm in his rout,
we join with a shout!
Yes! The storm in his
The storm in his rout. Fare-well to those hours, That peace and those bow'rs.
Yes! The storm in his
rout.
The wave we climb,
And thunder chime! While far we hold, enchain'd and
rout. But mad-ly glad, in storm-y glee, The waves we climb, And loud-ly join the rolling sea, And thunder chime! While far we hold enchain'd and
free, our march sub-lime, Our march sub-lime,
Our ..... march ..... sublime .....
free, our march sub-lime Our march sub-lime,
Our ..... march ..... sublime .....

A book without a few pages of vocal exercises and solfeggioes would be incomplete and would not meet the demands of our leading teachers. The truly cultivated voice is an ornament, possessing those rare qualities so much admired by the lovers of the art. It is an instrument by which we can portray the various emotions of the mind. In the cultivation of the voice nature should be closely followed, so that all the distinctive characters of which the voice is susceptible may be fully brought out. Each individual has his own peculiar temperament, and the different emotions of the mind has its own peculiar manner of manifesting the same. The expression of happiness, contentment, grief, anger or hatred is variously expressed by individuals, yet to each we must ascribe perfect naturalness. Affectation is abominable and the singer who would come upon the rostrum and endeavor to portray the emotion of joy with a countenance dark and murky, bordering upon that of anger, with tones heavy, drawling and monotonous, would simply make himself ridiculous. The all-important point in vocal culture is correct pronunciation of all the vowel and consonant elements. The principal point is to give the vowel correctly; observe this strictly, and you will have attained the desired result, that of producing a good tone. The singer having acquired a good pronunciation and possessing genius to comprehend and analyze a musical composition including both music and words, cannot possibly make a failure. The most uninteresting performance is to hear a singer whose articulation is imperfect and cannot be understood by the hearers. Although the voice may be rich in quality and the tones pleasing to some extent, yet we do not derive that satisfaction that we would if the sentiment of the poem were prominently presented by good articulation and pronunciation. The following exercises are designed for elementary practice in the study of the formation and delivery of tone. The vowels, being the singing elements, are given prominence in the few exercises which follow. Care should be exercised in breathing, as it is the element of sound. The breath is controlled by the abdominal muscles and the diaphragm. The diaphragm plays the important part, and is the muscle which separates the thorax from the cavity of the abdomen. Breathing is the action of two separate and distinct operations—that of inspiration and that of expiration. By inspiration we mean the taking in of the breath; expiration, the exhaling of the breath from the lungs. Do not expel the breath by fits or jerks. Pure tones must have steady breath pressure. Strength and elasticity can be acquired by submitting the lungs to the following exercises: Inhale the air slowly until the lungs are fully inflated and an uncomfortable feeling arises. Then exhale very gently and slowly until the air is entirely exhaled. These exercises should not be practiced long at any one time, as they are exhausting.

Miscellaneous Directions.

1. The singer should maintain a perfectly easy and erect position of the body while singing, the shoulders thrown slightly back.

2. Open the mouth freely but naturally.

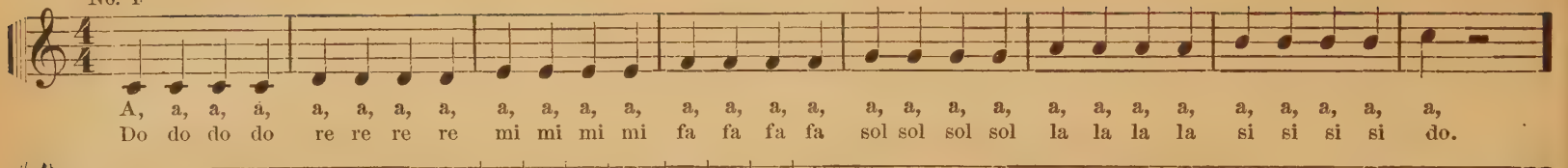
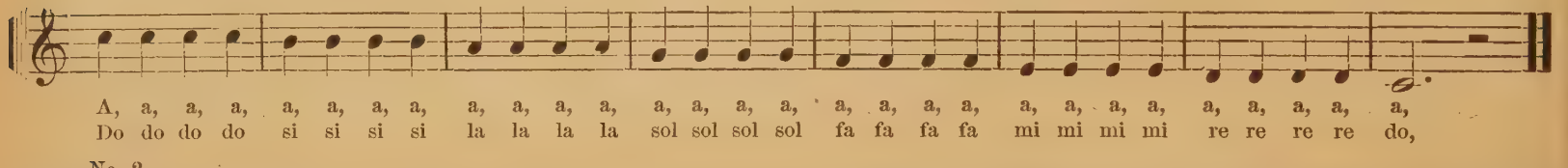
3. The emission of the tone should be firm and decided.

4. Let your object be, first, to cultivate purity of tone; second, breadth and volume of tone.

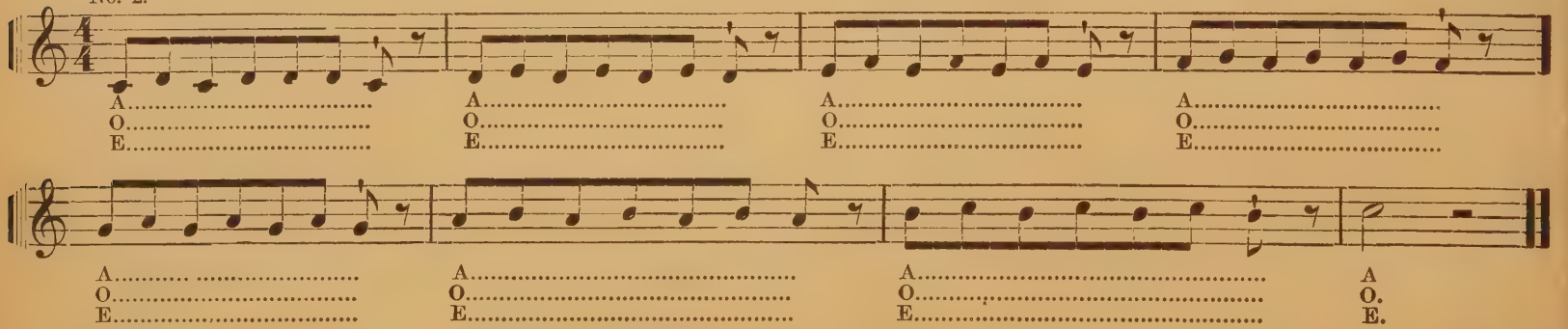
5. The articles *a* and *the* are often incorrectly pronounced in singing, *a* receiving the pronunciation as heard in the words "hate" or "late." The correct pronunciation is as heard in the words "up" or "but." The article *the* before words commencing with a vowel should receive the sound of *e* in "feel." When it occurs before words commencing with a consonant *e* should receive the pronunciation as in "run."

VOCAL EXERCISES.

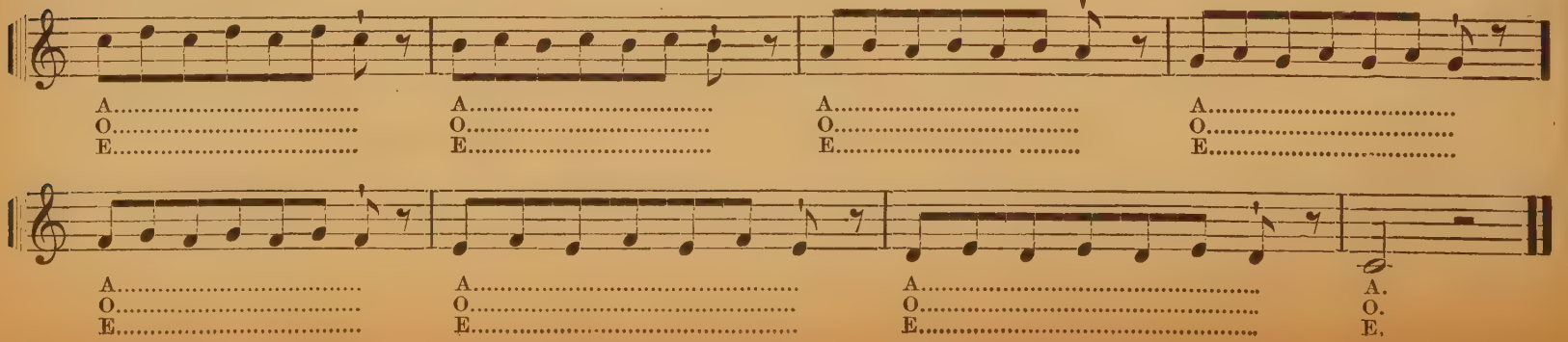
No. 1.



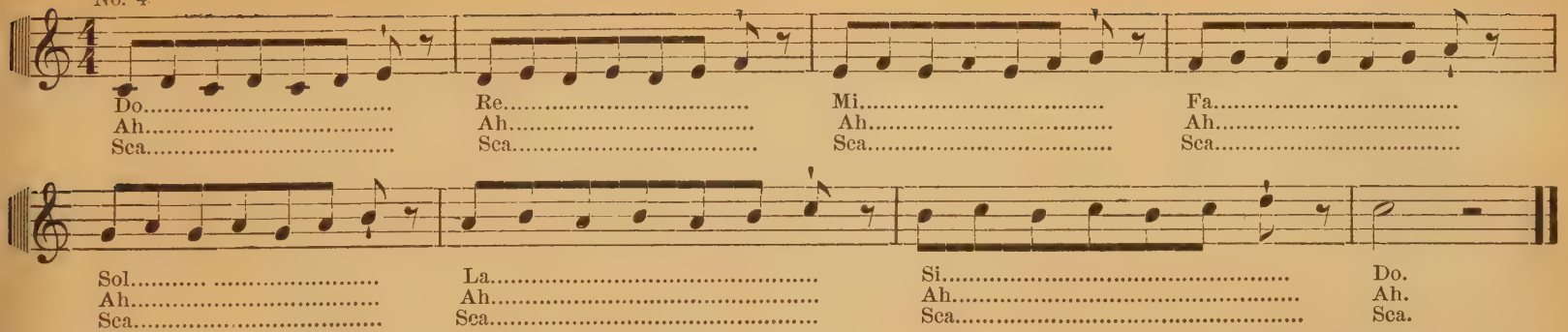
No. 2.



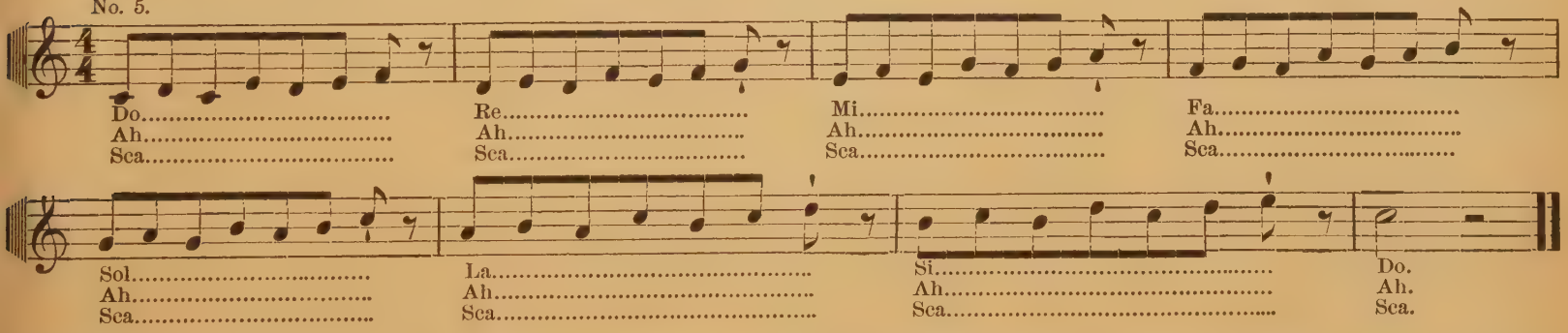
No. 3.



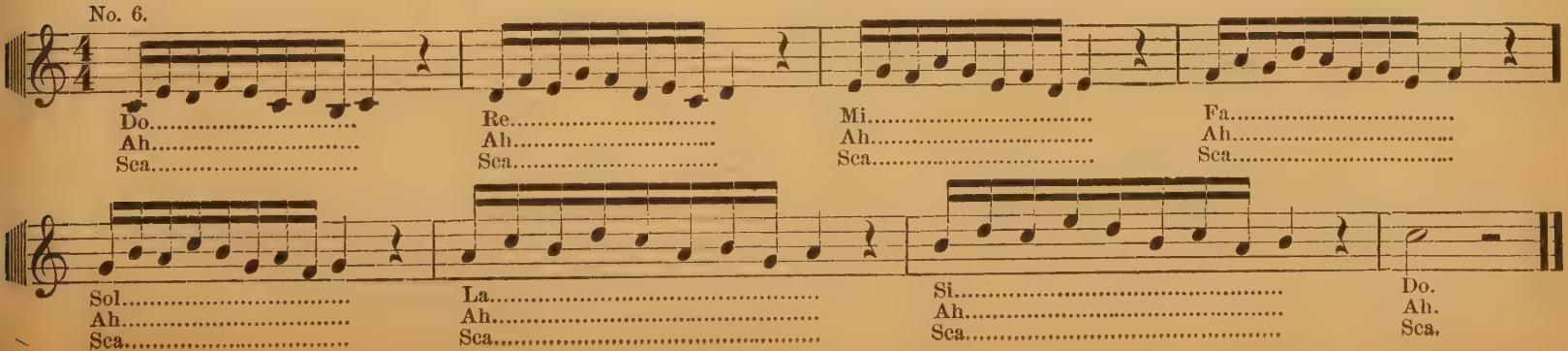
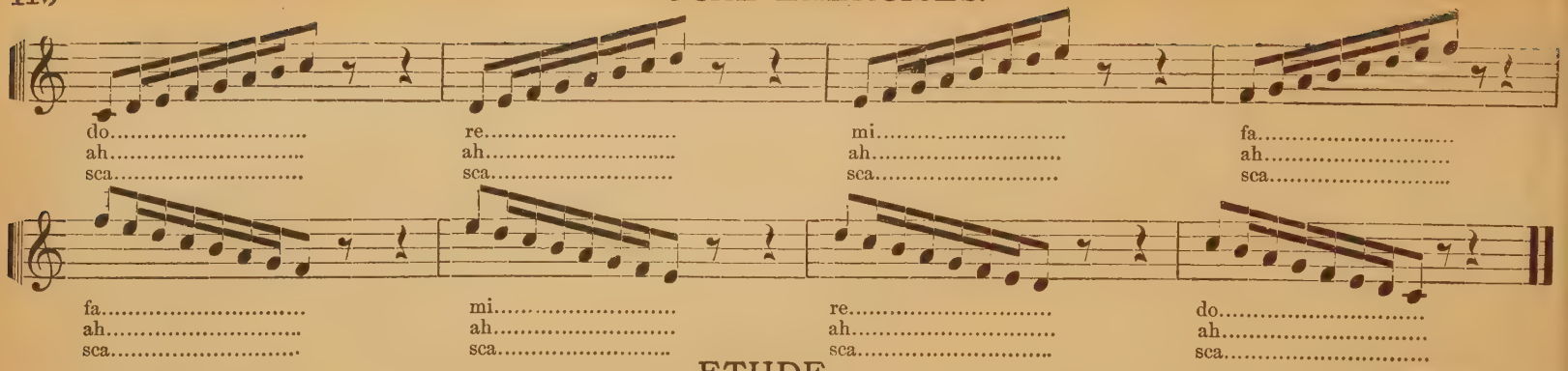
No. 4.


Do. Ah. Sca.
Re. Ah. Sca.
Mi. Ah. Sca.
Fa. Ah. Sca.
Sol. Ah. Sca.
La. Ah. Sca.
Si. Ah. Sca.
Do. Ah. Sca.

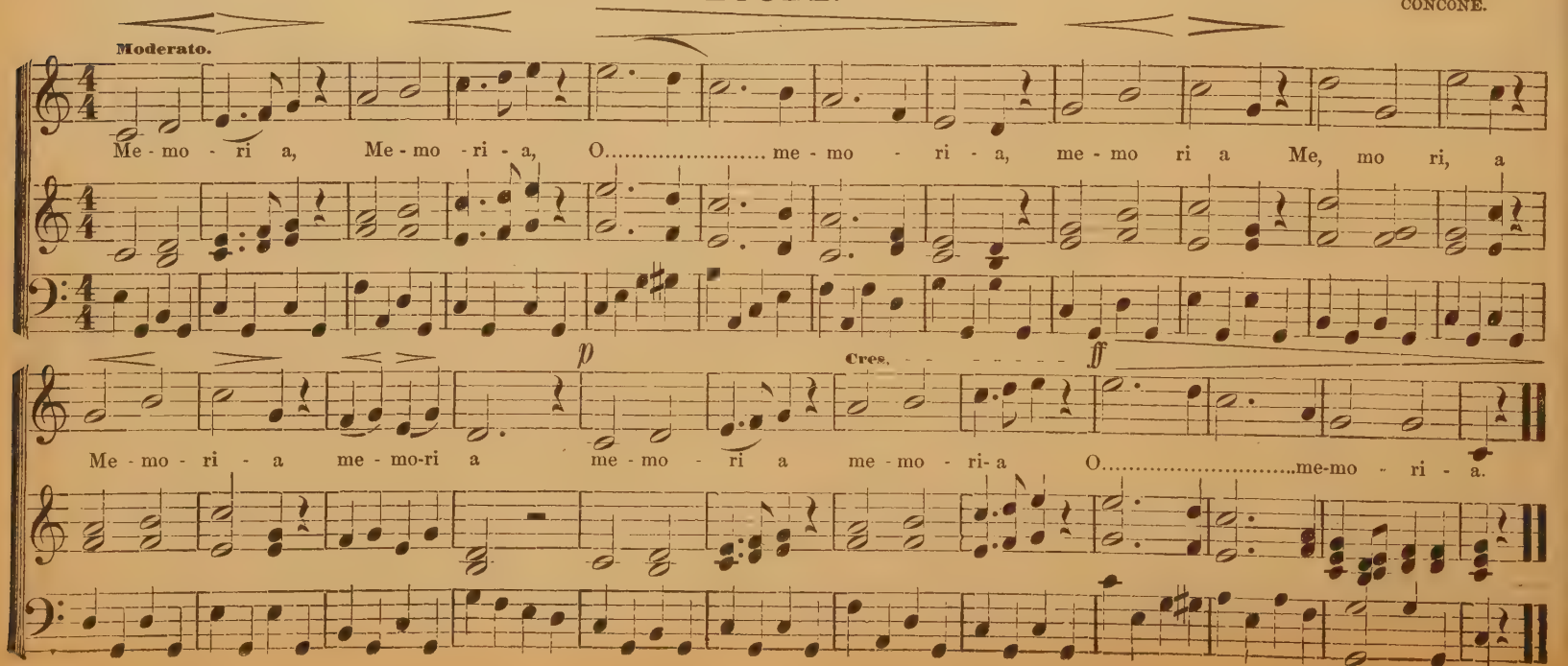
No. 5.

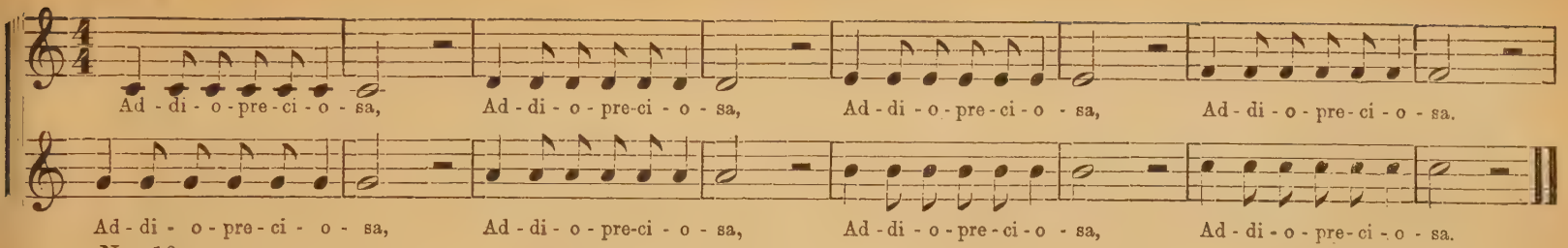

Do. Ah. Sca.
Re. Ah. Sca.
Mi. Ah. Sca.
Fa. Ah. Sca.
Sol. Ah. Sca.
La. Ah. Sca.
Si. Ah. Sca.
Do. Ah. Sca.

No. 6.

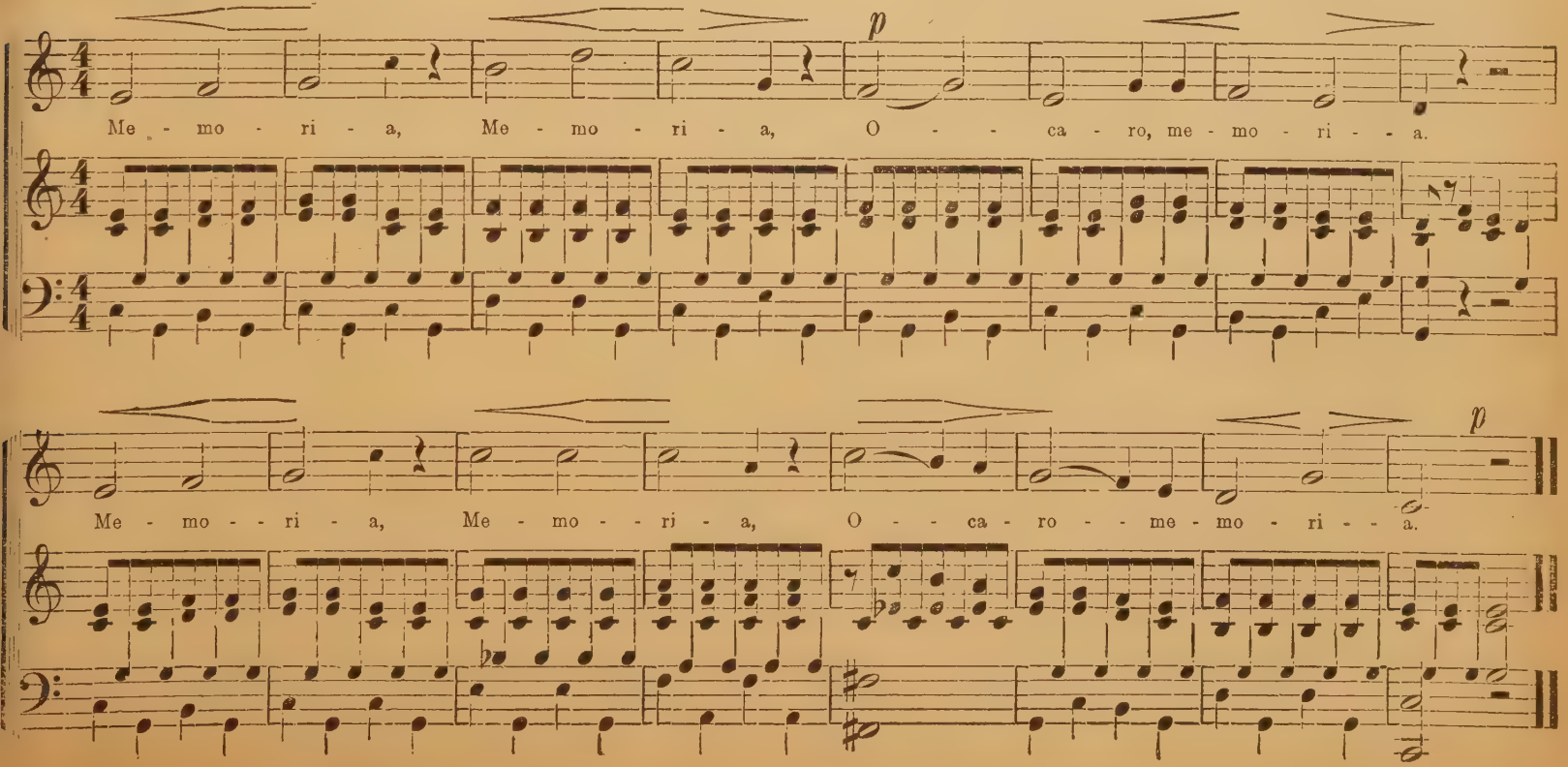

Do. Ah. Sca.
Re. Ah. Sca.
Mi. Ah. Sca.
Fa. Ah. Sca.
Sol. Ah. Sca.
La. Ah. Sca.
Si. Ah. Sca.
Do. Ah. Sca.

ETUDE.

CONCONE.



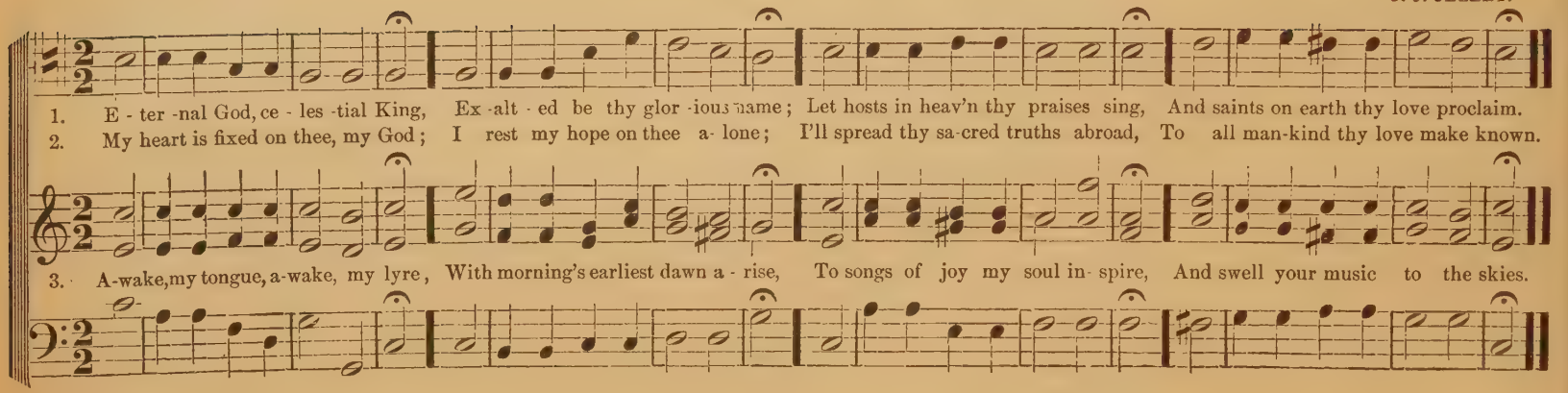
No. 9.

Ad - di - o - pre - ci - o - sa, Ad - di - o - pre-ci - o - sa, Ad - di - o - pre - ci - o - sa, Ad - di - o - pre - ci - o - sa.
Ad - di - o - pre - ci - o - sa, Ad - di - o - pre-ci - o - sa, Ad - di - o - pre - ci - o - sa, Ad - di - o - pre - ci - o - sa.

No. 10.


p
Me - mo - ri - a, Me - mo - ri - a, O - - - ca - ro, me - mo - ri - - a.
p
Me - mo - - ri - a, Me - mo - - ri - a, O - - ca - ro - - me - mo - ri - - a.

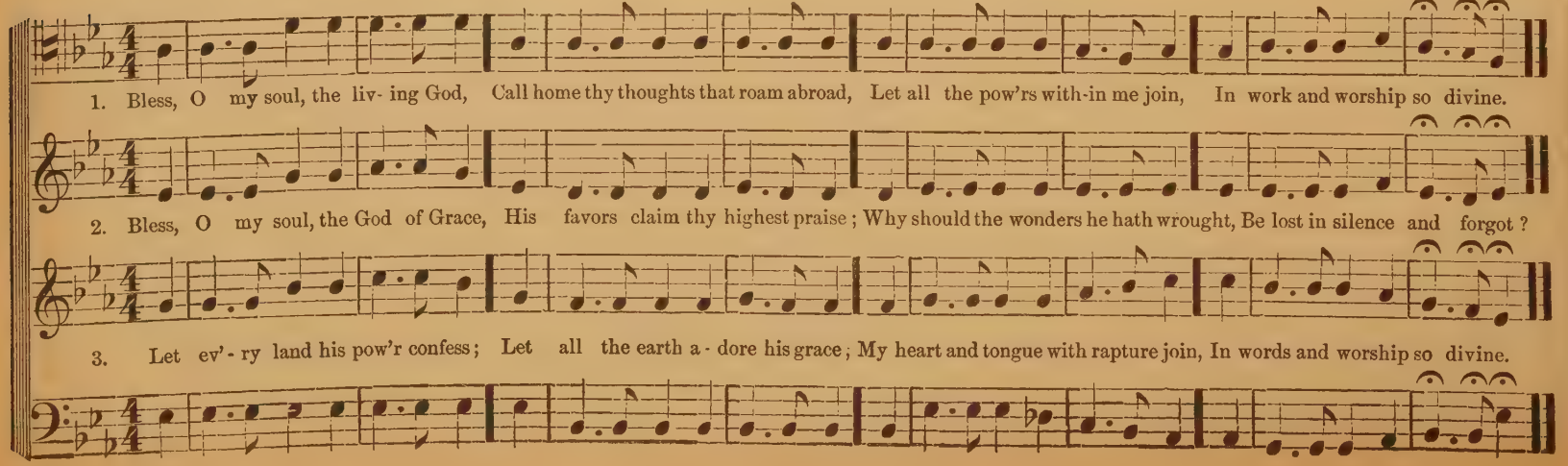
CHURCH MUSIC AND ANTHEMS.

WEST. L. M.

J. J. JELLEY.

1. E - ter -nal God, ce - les -tial King, Ex -alt - ed be thy glor -ious name; Let hosts in heav'n thy praises sing, And saints on earth thy love proclaim.
2. My heart is fixed on thee, my God; I rest my hope on thee a- lone; I'll spread thy sa-cred truths abroad, To all man-kind thy love make known.
3. A-wake, my tongue, a-wake, my lyre, With morning's earliest dawn a - rise, To songs of joy my soul in- spire, And swell your music to the skies.

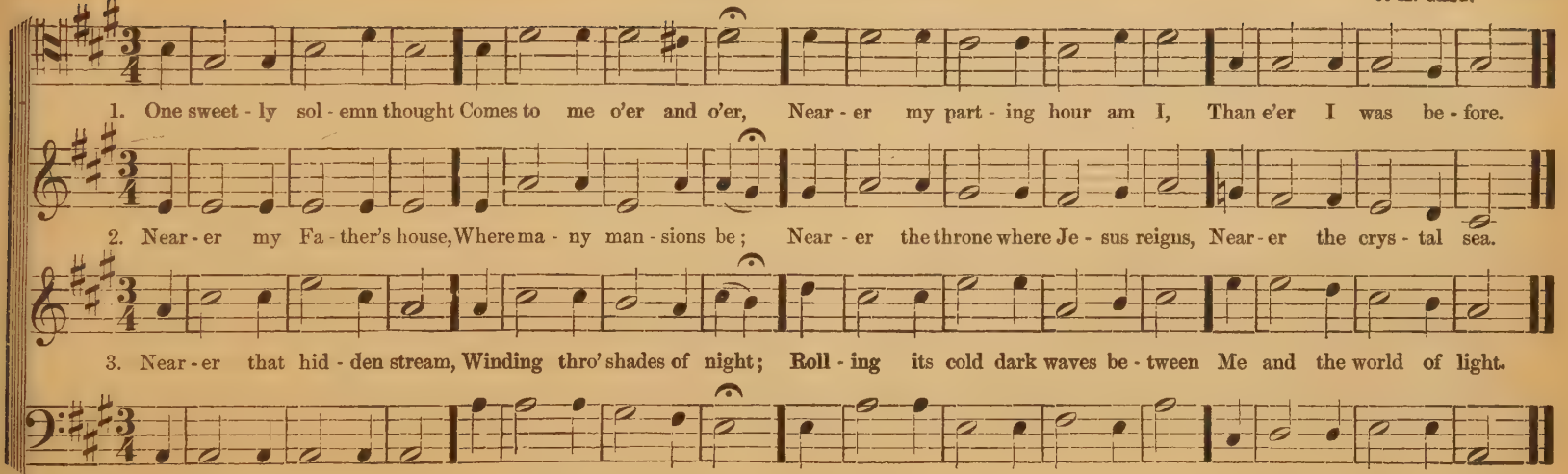
JOHNSON. L. M.

J. M. GAST.


1. Bless, O my soul, the liv- ing God, Call home thy thoughts that roam abroad, Let all the pow'rs with-in me join, In work and worship so divine.
2. Bless, O my soul, the God of Grace, His favors claim thy highest praise; Why should the wonders he hath wrought, Be lost in silence and forgot?
3. Let ev'- ry land his pow'r confess; Let all the earth a - dore his grace; My heart and tongue with rapture join, In words and worship so divine.

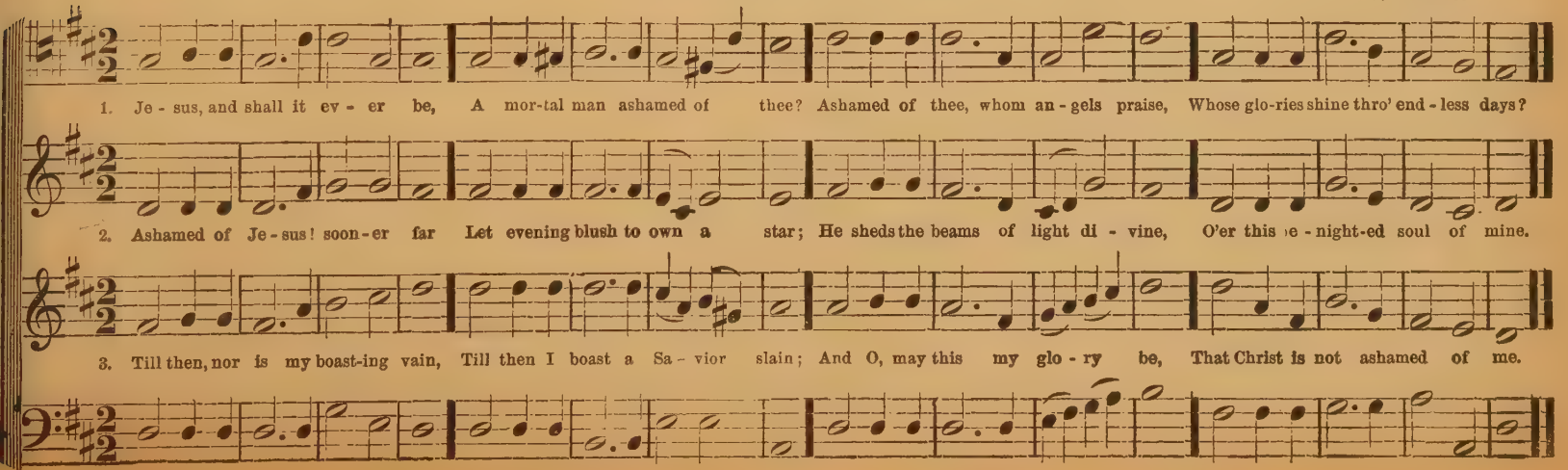
PROSPECT. S. M.

J. M. GAST.


1. One sweet - ly sol - emn thought Comes to me o'er and o'er, Near - er my part - ing hour am I, Than e'er I was be - fore.
2. Near - er my Fa - ther's house, Where ma - ny man - sions be; Near - er the throne where Je - sus reigns, Near - er the crys - tal sea.
3. Near - er that hid - den stream, Winding thro' shades of night; Roll - ing its cold dark waves be - tween Me and the world of light.

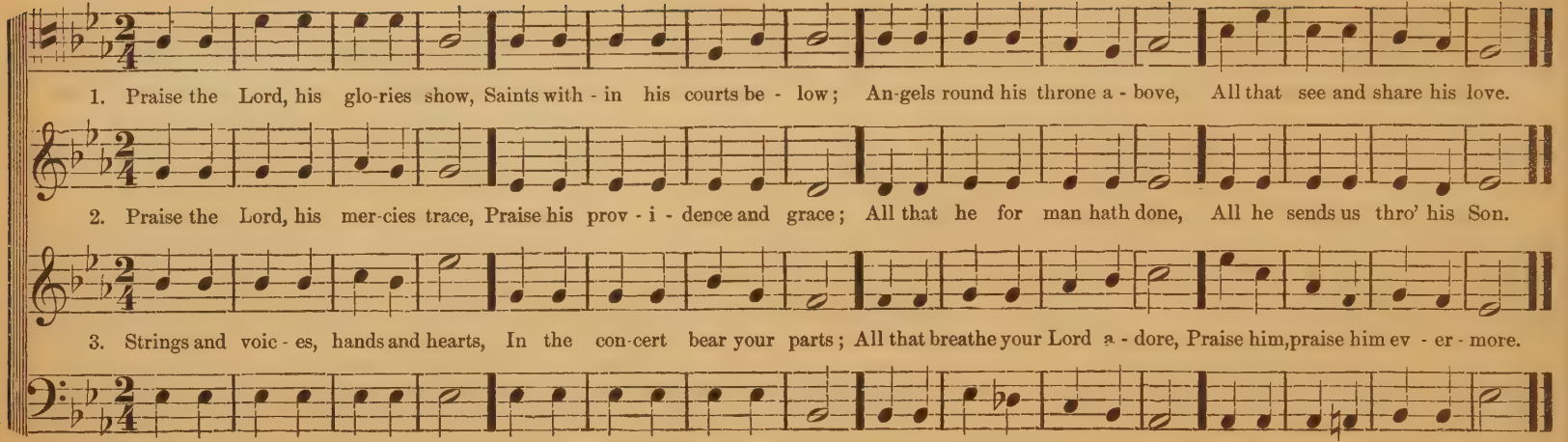
ROCKFORD. L. M.

J. J. JELLEY.


1. Je - sus, and shall it ev - er be, A mor-tal man ashamed of thee? Ashamed of thee, whom an - gels praise, Whose glo-ries shine thro' end - less days?
2. Ashamed of Je - sus! soon - er far Let evening blush to own a star; He sheds the beams of light di - vine, O'er this be - night-ed soul of mine.
3. Till then, nor is my boast-ing vain, Till then I boast a Sa - vior slain; And O, may this my glo - ry be, That Christ is not ashamed of me.

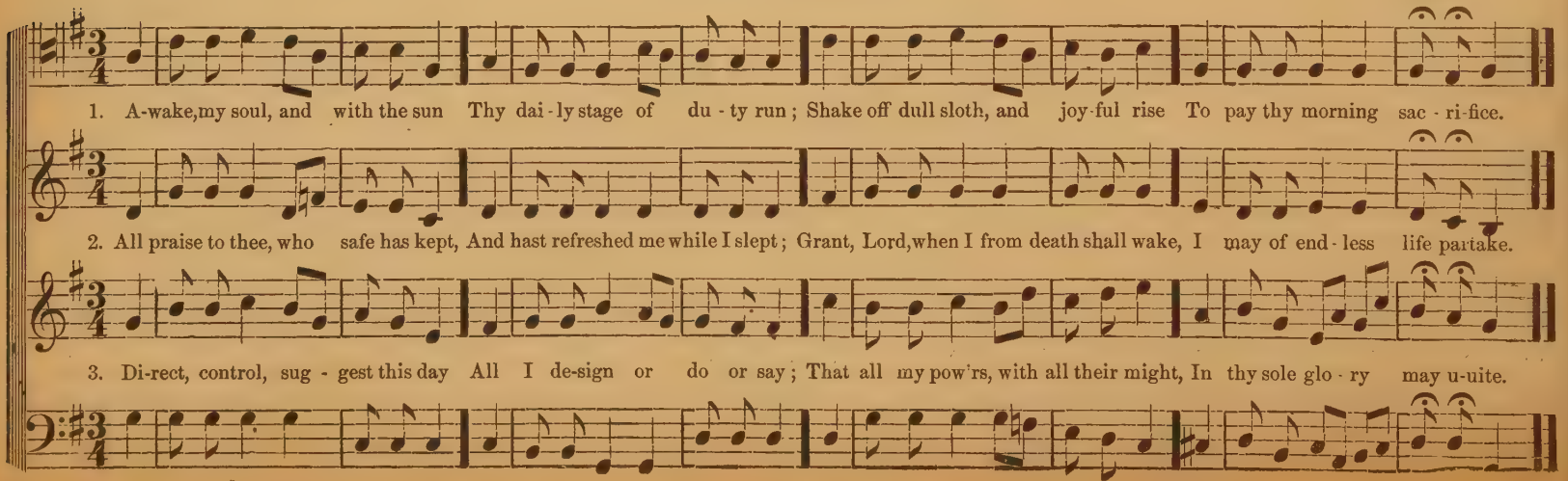
HUNT. 7s.

J. M. GAST.


1. Praise the Lord, his glo-ries show, Saints with - in his courts be - low; An-gels round his throne a - bove, All that see and share his love.
2. Praise the Lord, his mer-cies trace, Praise his prov - i - dence and grace; All that he for man hath done, All he sends us thro' his Son.
3. Strings and voic - es, hands and hearts, In the con-cert bear your parts; All that breathe your Lord a - dore, Praise him,praise him ev - er - more.

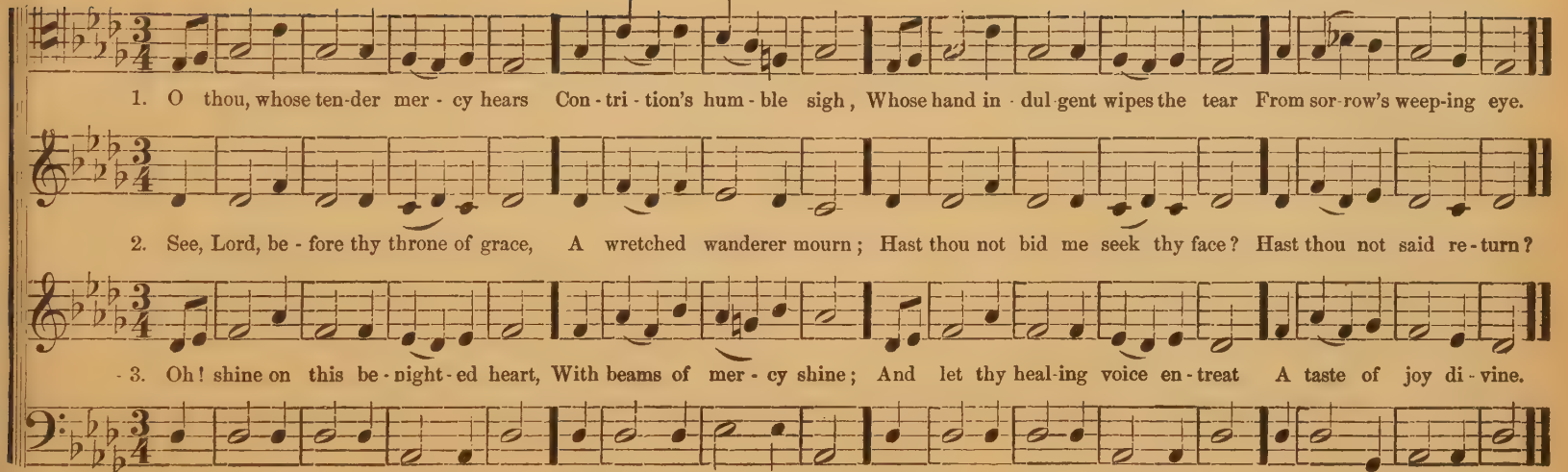
NOBLE. L. M.

J. J. JELLEY.


1. A-wake,my soul, and with the sun Thy dai - ly stage of du - ty run; Shake off dull sloth, and joy-ful rise To pay thy morning sac - ri-fice.
2. All praise to thee, who safe has kept, And hast refreshed me while I slept; Grant, Lord,when I from death shall wake, I may of end - less life partake.
3. Di-rect, control, sug - gest this day All I de-sign or do or say; That all my pow'rs, with all their might, In thy sole glo - ry may u-uite.

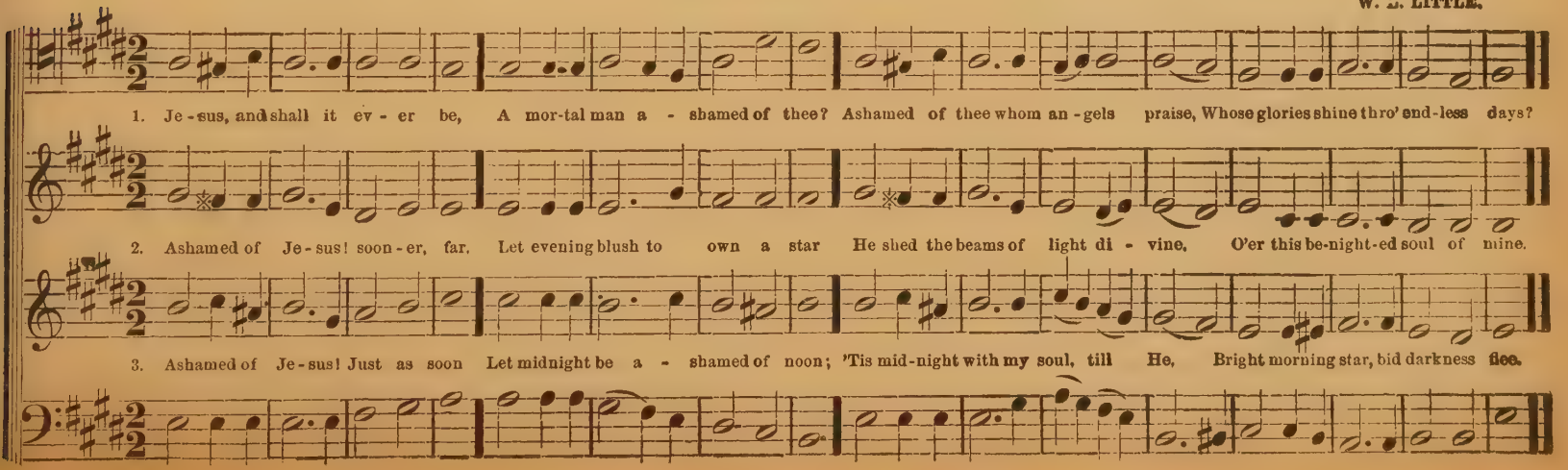
DEMPSTER. C. M.

ANNIS V. THOMAS.


1. O thou, whose ten-der mer - cy hears Con - tri - tion's hum - ble sigh, Whose hand in - dul-gent wipes the tear From sor-row's weep-ing eye.
2. See, Lord, be - fore thy throne of grace, A wretched wanderer mourn; Hast thou not bid me seek thy face? Hast thou not said re - turn?
3. Oh! shine on this be - night - ed heart, With beams of mer - cy shine; And let thy heal-ing voice en - treat A taste of joy di - vine.

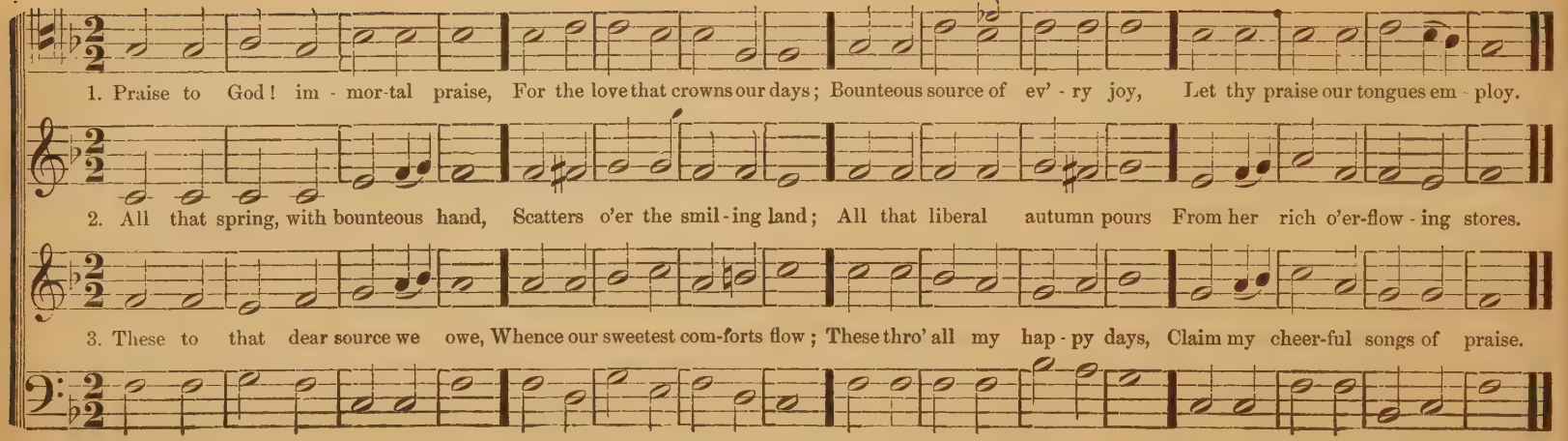
DALLAS. L. M.

W. L. LITTLE.


1. Je - sus, and shall it ev - er be, A mor-tal man a - shamed of thee? Ashamed of thee whom an - gels praise, Whose glories shine thro' end-less days?
2. Ashamed of Je - sus! soon - er, far, Let evening blush to own a star He shed the beams of light di - vine, O'er this be-night-ed soul of mine.
3. Ashamed of Je - sus! Just as soon Let midnight be a - shamed of noon; 'Tis mid-night with my soul, till He, Bright morning star, bid darkness flee.

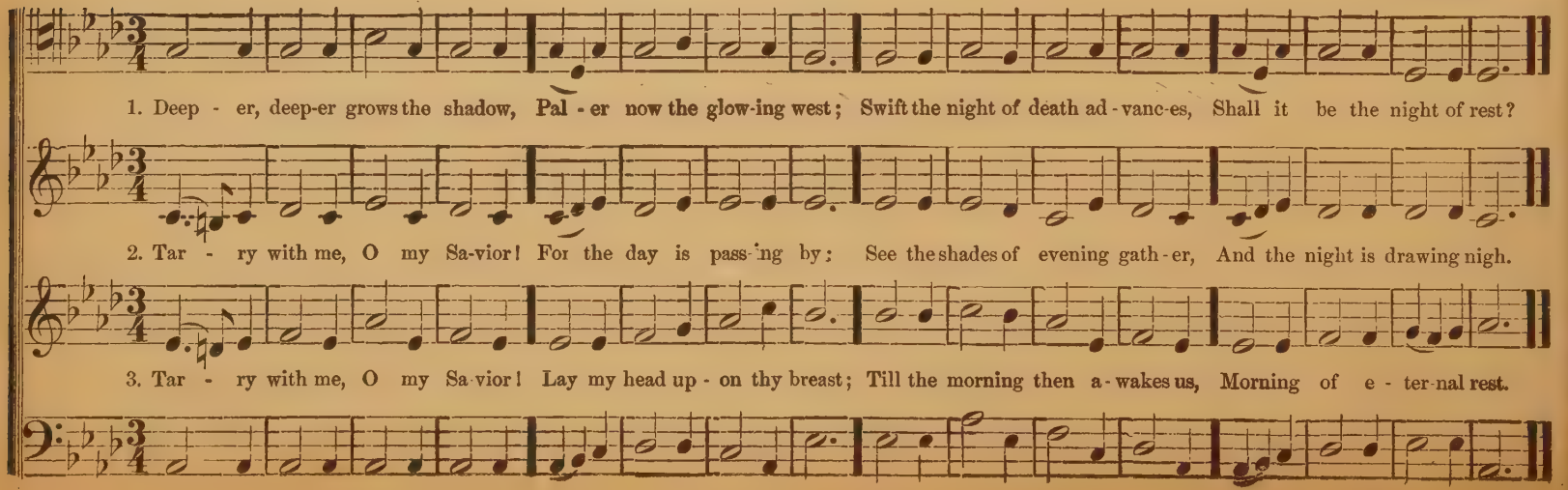
FRIEDEUS. 7s.

IRVIN J. HEFFLEY.


1. Praise to God! im - mor-tal praise, For the love that crowns our days; Bounteous source of ev' - ry joy, Let thy praise our tongues em - ploy.
2. All that spring, with bounteous hand, Scatters o'er the smil - ing land; All that liberal autumn pours From her rich o'er-flow - ing stores.
3. These to that dear source we owe, Whence our sweetest com-forts flow; These thro' all my hap - py days, Claim my cheer-ful songs of praise.

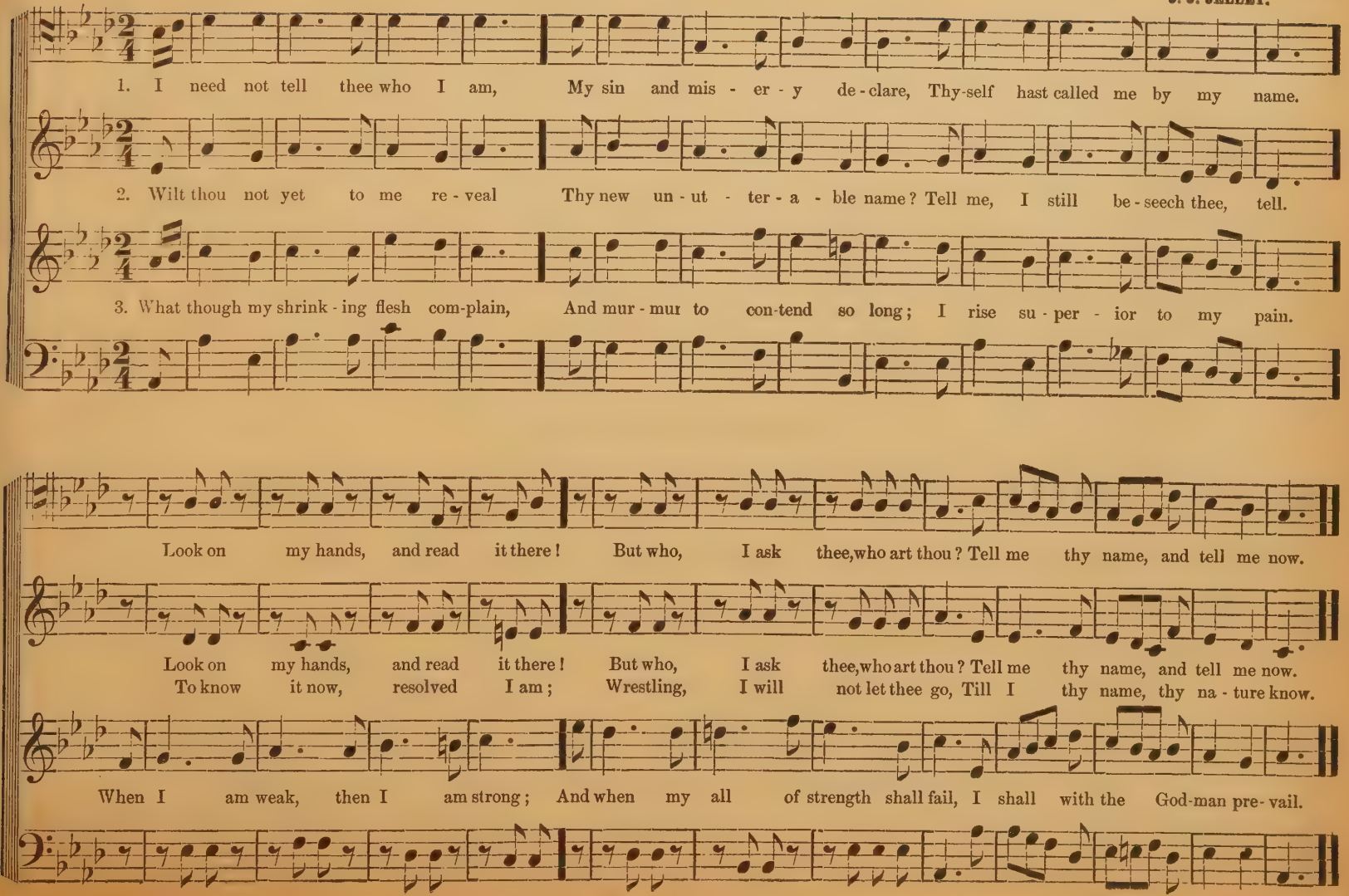
BROWN. 8s. & 7s.

J. M. GAST.


1. Deep - er, deep-er grows the shadow, Pal - er now the glow-ing west; Swift the night of death ad - vanc-es, Shall it be the night of rest?
2. Tar - ry with me, O my Sa-vior! For the day is pass-ing by: See the shades of evening gath - er, And the night is drawing nigh.
3. Tar - ry with me, O my Sa-vior! Lay my head up - on thy breast; Till the morning then a - wakes us, Morning of e - ter-nal rest.

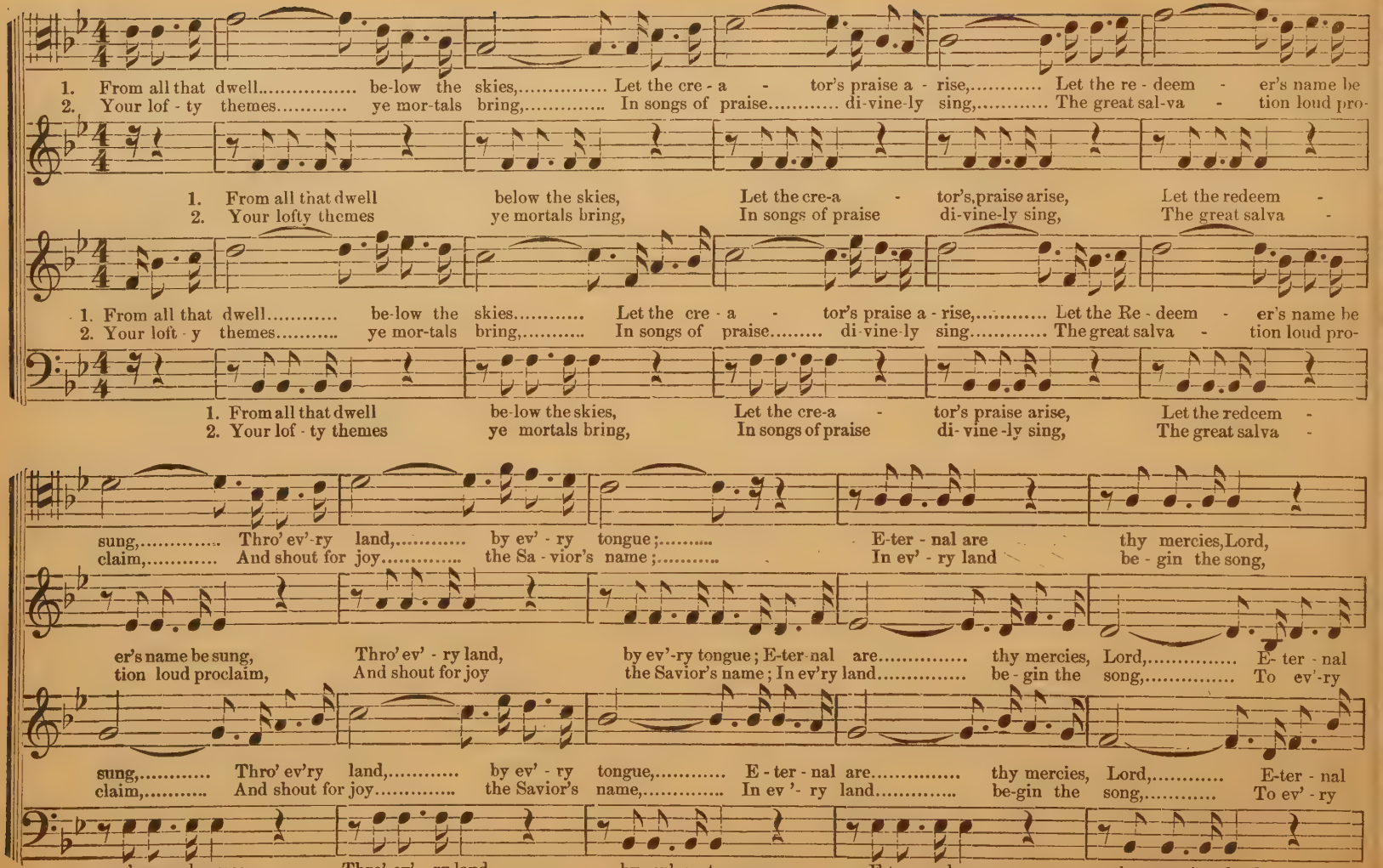
JACOB. L. M.

J. J. JELLEY.

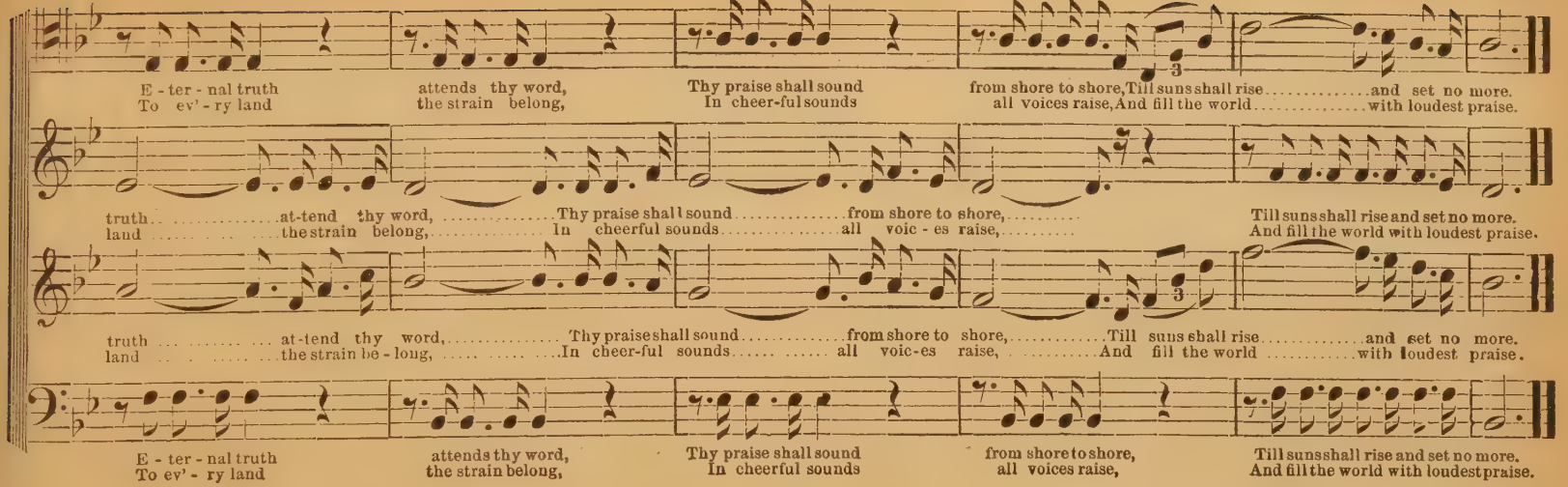

1. I need not tell thee who I am, My sin and mis - er - y de - clare, Thy-self hast called me by my name.
2. Wilt thou not yet to me re - veal Thy new un - ut - ter - a - ble name? Tell me, I still be - seech thee, tell.
3. What though my shrink - ing flesh com-plain, And mur - mur to con-tend so long; I rise su - per - ior to my pain.
Look on my hands, and read it there! But who, I ask thee, who art thou? Tell me thy name, and tell me now.
Look on my hands, and read it there! But who, I ask thee, who art thou? Tell me thy name, and tell me now.
To know it now, resolved I am; Wrestling, I will not let thee go, Till I thy name, thy na - ture know.
When I am weak, then I am strong; And when my all of strength shall fail, I shall with the God-man pre - vail.

ETERNAL TRUTH.

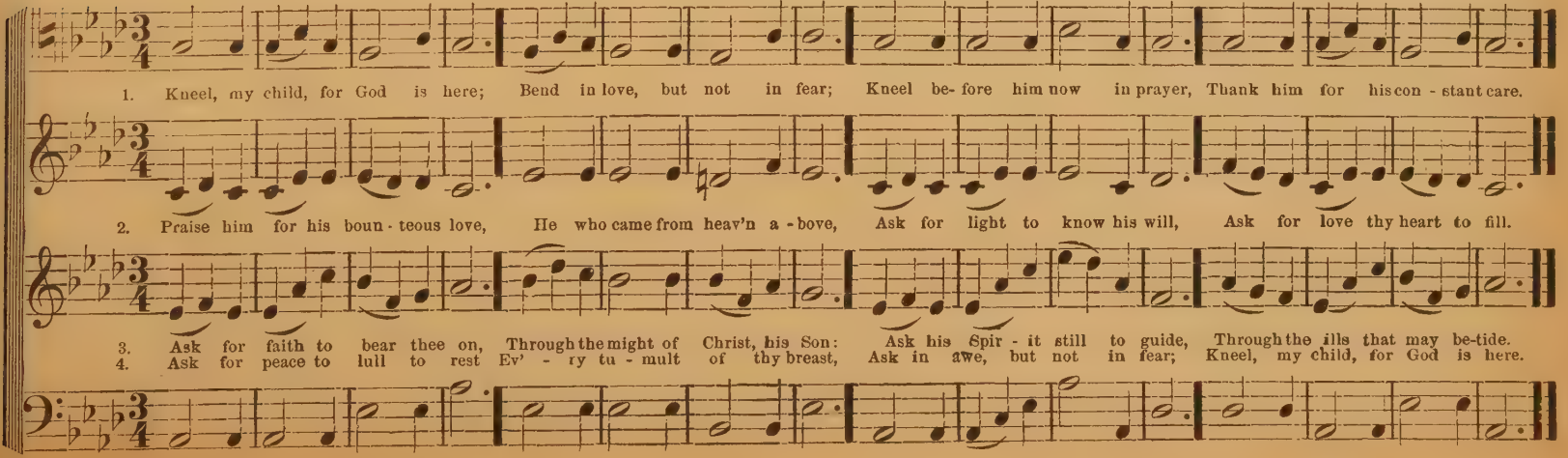
WM. E. CRAMER.


1. From all that dwell..... be-low the skies,..... Let the cre - a - tor's praise a - rise,..... Let the re - deem - er's name be
2. Your lof - ty themes..... ye mor-tals bring,..... In songs of praise..... di-vine-ly sing,..... The great sal-va - tion loud pro-
1. From all that dwell below the skies, Let the cre-a - tor's,praise arise, Let the redeem -
2. Your lofty themes ye mortals bring, In songs of praise di-vine-ly sing, The great salva -
1. From all that dwell..... be-low the skies..... Let the cre - a - tor's praise a - rise,..... Let the Re - deem - er's name be
2. Your loft - y themes..... ye mor-tals bring,..... In songs of praise..... di-vine-ly sing..... The great salva - tion loud pro-
1. From all that dwell be-low the skies, Let the cre-a - tor's praise arise, Let the redeem -
2. Your lof - ty themes ye mortals bring, In songs of praise di- vine -ly sing, The great salva -
sung,..... Thro' ev'-ry land,..... by ev' - ry tongue;..... E-ter - nal are thy mercies,Lord,
claim,..... And shout for joy..... the Sa - vior's name;..... In ev' - ry land be - gin the song,
er's name be sung, Thro' ev' - ry land, by ev'-ry tongue; E-ter-nal are..... thy mercies, Lord,..... E- ter - nal
tion loud proclaim, And shout for joy the Savior's name; In ev'ry land..... be - gin the song,..... To ev'-ry
sung,..... Thro' ev'ry land,..... by ev' - ry tongue,..... E - ter - nal are..... thy mercies, Lord,..... E-ter - nal
claim,..... And shout for joy..... the Savior's name,..... In ev '- ry land..... be-gin the song,..... To ev' - ry
er's name be sung, Thro' ev' - ry land by ev'- ry tongue; E-ter - nal are thy mer-cies, Lord,
tion loud proclaim, And shout for joy the Savior's name; In ev' - ry land be - gin the song,

ETERNAL TRUTH--Concluded.

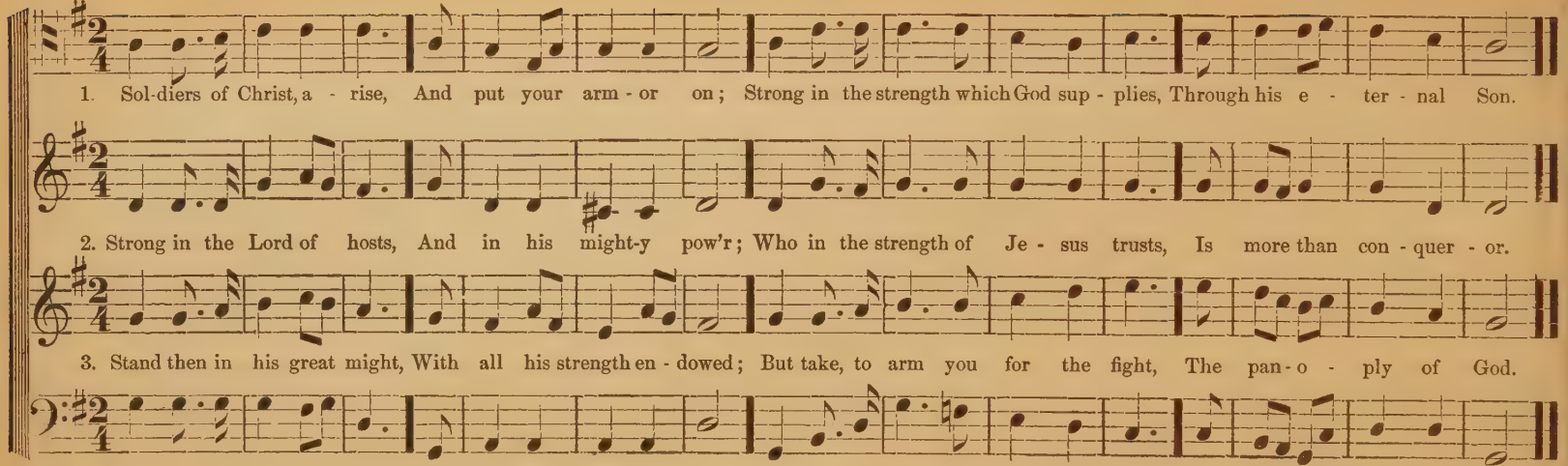

E - ter - nal truth attends thy word, Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
To ev' - ry land the strain belong, In cheer-ful sounds all voices raise, And fill the world with loudest praise.
truth attend thy word, Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
land the strain belong, In cheerful sounds all voic - es raise, And fill the world with loudest praise.
truth at-tend thy word, Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
land the strain be - long, In cheer-ful sounds all voic-es raise, And fill the world with loudest praise.
E - ter - nal truth attends thy word, Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
To ev' - ry land the strain belong, In cheerful sounds all voices raise, And fill the world with loudest praise.

PRAYER. 7s.

H. P. ZIMMERMAN.

1. Kneel, my child, for God is here; Bend in love, but not in fear; Kneel be- fore him now in prayer, Thank him for his con - stant care.
2. Praise him for his boun - teous love, He who came from heav'n a - bove, Ask for light to know his will, Ask for love thy heart to fill.
3. Ask for faith to bear thee on, Through the might of Christ, his Son: Ask his Spir - it still to guide, Through the ills that may be-tide.
4. Ask for peace to lull to rest Ev' - ry tu - mult of thy breast, Ask in awe, but not in fear; Kneel, my child, for God is here.

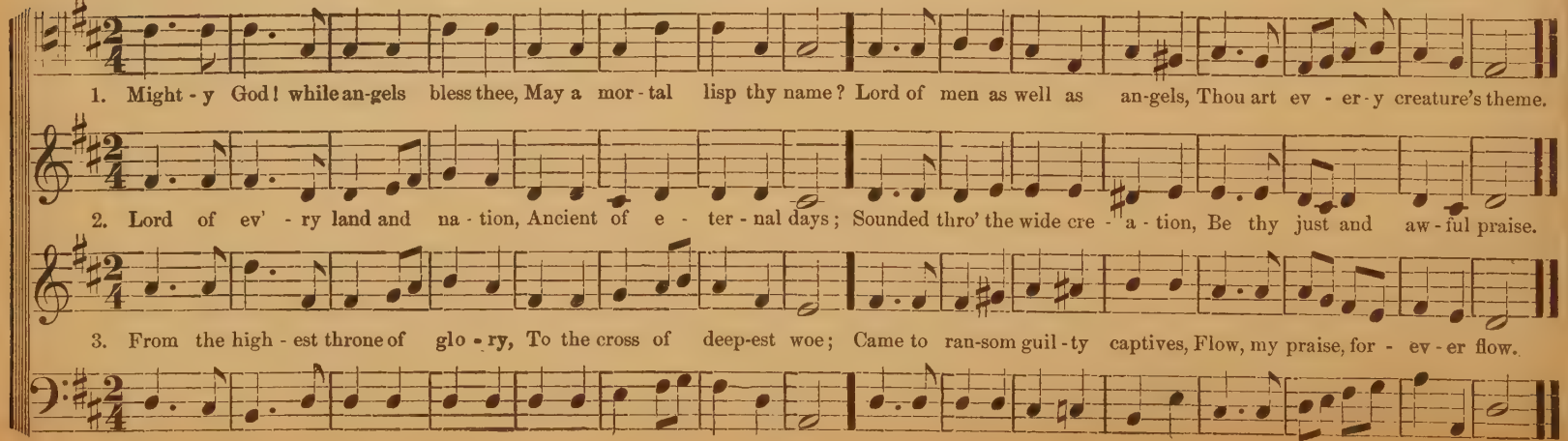
ENERGY. S. M.

MRS. J. J. JELLEY.

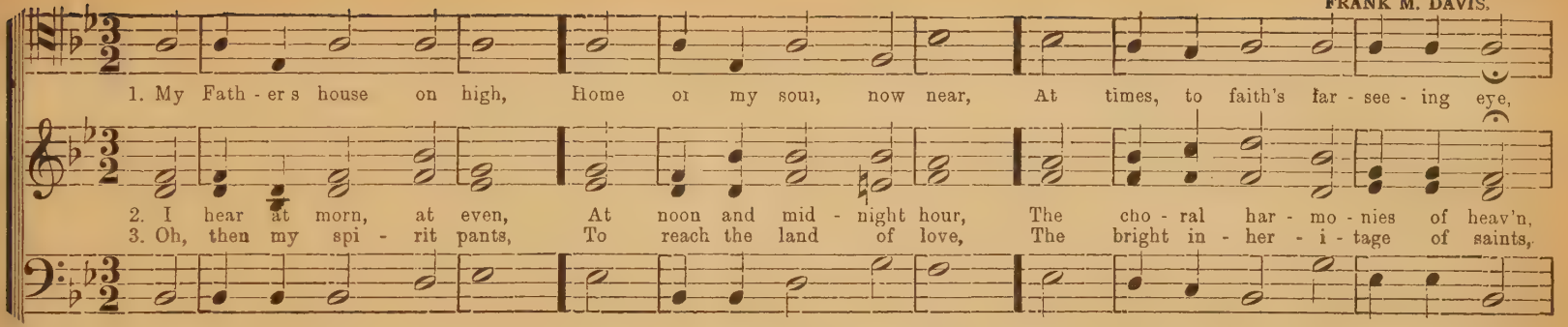

1. Sol-diers of Christ, a - rise, And put your arm - or on; Strong in the strength which God sup - plies, Through his e - ter - nal Son.
2. Strong in the Lord of hosts, And in his might-y pow'r; Who in the strength of Je - sus trusts, Is more than con - quer - or.
3. Stand then in his great might, With all his strength en - dowed; But take, to arm you for the fight, The pan - o - ply of God.

HOOD. 8s & 7s.

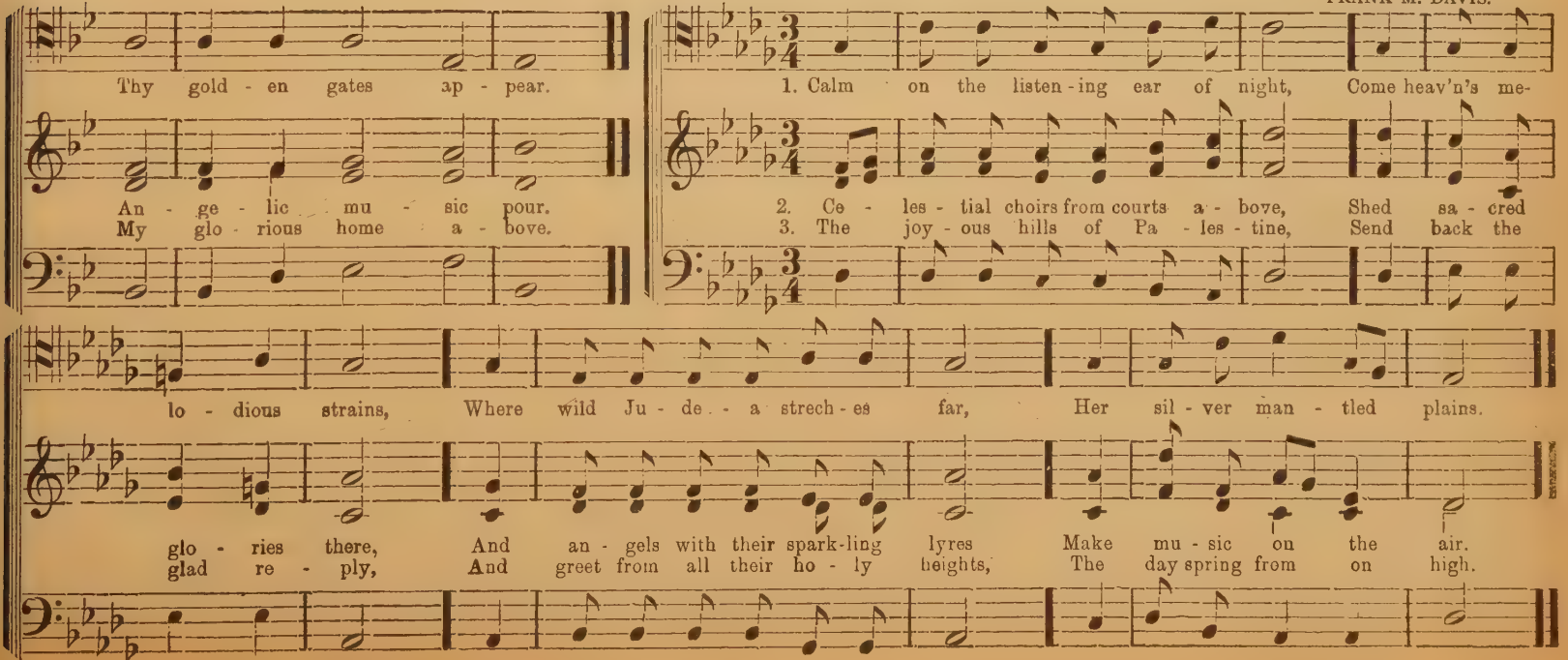
W. P. HERSHEY.


1. Might - y God! while an-gels bless thee, May a mor - tal lisp thy name? Lord of men as well as an-gels, Thou art ev - er - y creature's theme.
2. Lord of ev' - ry land and na - tion, Ancient of e - ter - nal days; Sounded thro' the wide cre - a - tion, Be thy just and aw - ful praise.
3. From the high - est throne of glo - ry, To the cross of deep-est woe; Came to ran-som guil - ty captives, Flow, my praise, for - ev - er flow.

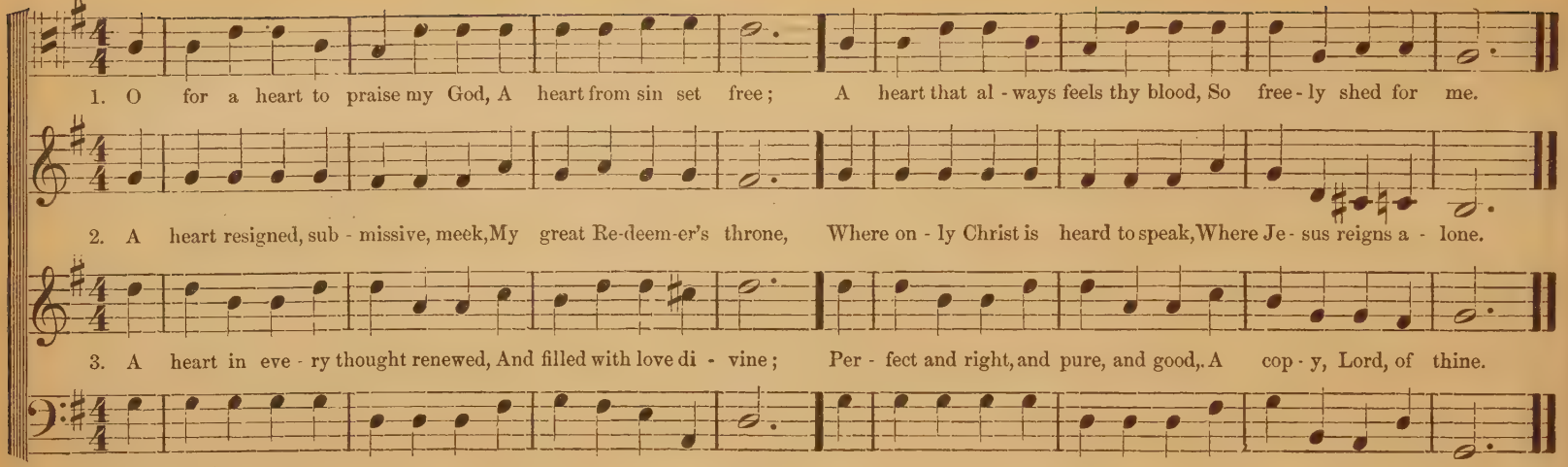
OZARK. S. M.

FRANK M. DAVIS.

1. My Fath - er's house on high, Home of my soul, now near, At times, to faith's far - see - ing eye,
2. I hear at morn, at even, At noon and mid - night hour, The cho - ral har - mo - nies of heav'n,
3. Oh, then my spi - rit pants, To reach the land of love, The bright in - her - i - tage of saints,

EVENTIDE. C. M.

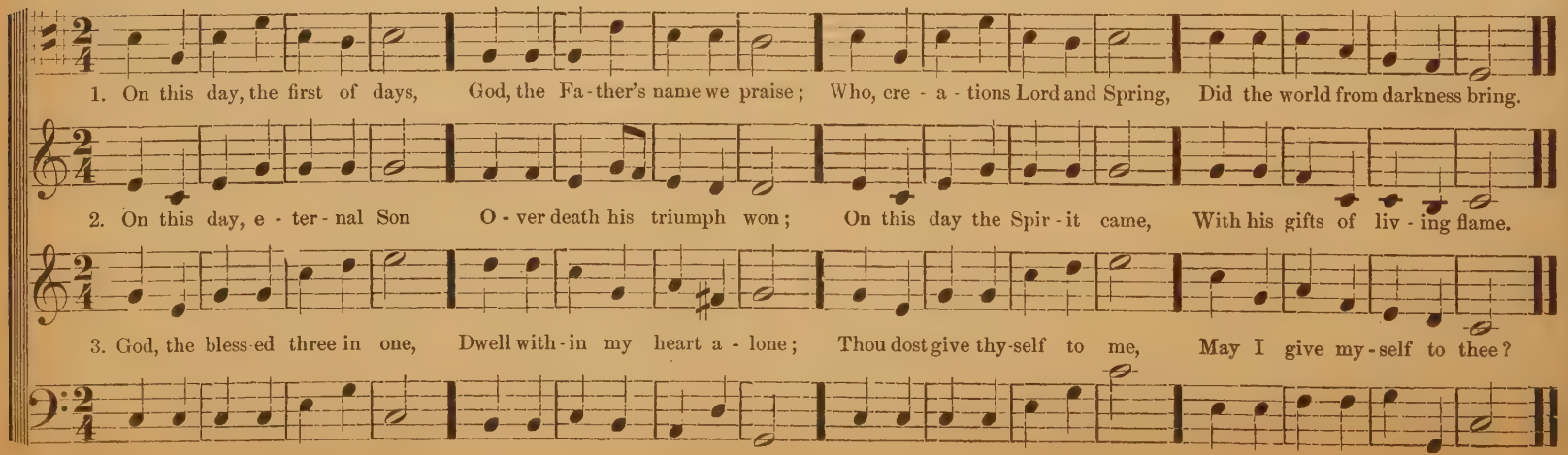
FRANK M. DAVIS.

Thy gold - en gates ap - pear.
An - ge - lic mu - sic pour.
My glo - rious home a - bove.
1. Calm on the listen - ing ear of night, Come heav'n's me-
2. Ce - les - tial choirs from courts a - bove, Shed sa - cred
3. The joy - ous hills of Pa - les - tine, Send back the
lo - dious strains, Where wild Ju - de - a strech - es far, Her sil - ver man - tled plains.
glo - ries there, And an - gels with their spark-ling lyres Make mu - sic on the air.
glad re - ply, And greet from all their ho - ly heights, The day spring from on high.

CECIL. C. M.

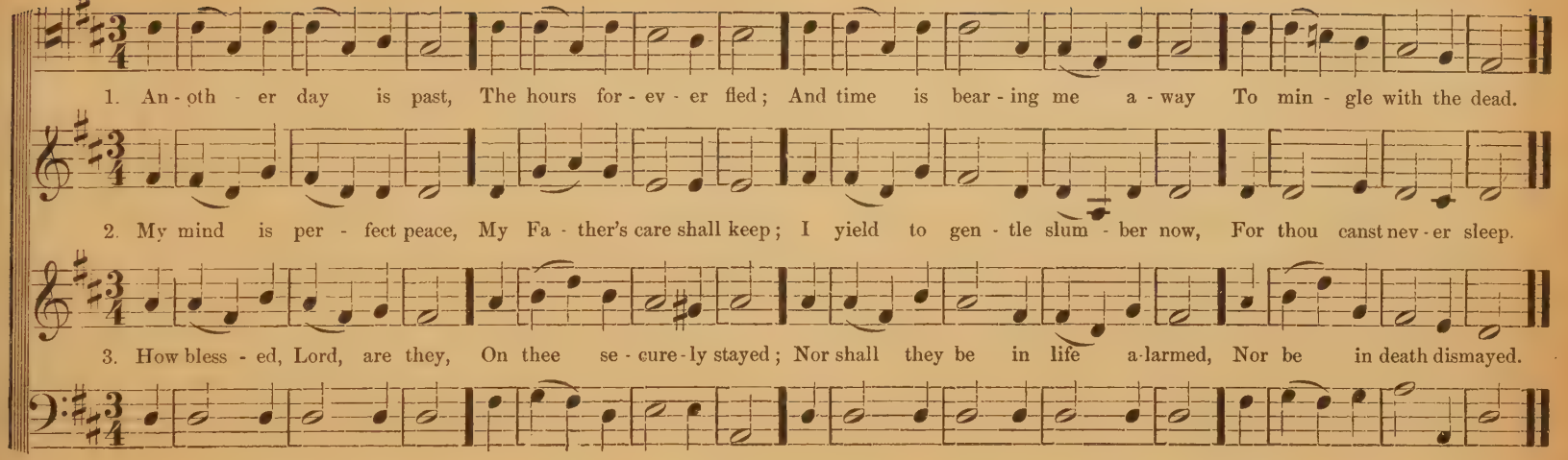
E. P. ANDREWS.

1. O for a heart to praise my God, A heart from sin set free; A heart that al - ways feels thy blood, So free - ly shed for me.
2. A heart resigned, sub - missive, meek, My great Re-deem-er's throne, Where on - ly Christ is heard to speak, Where Je - sus reigns a - lone.
3. A heart in eve - ry thought renewed, And filled with love di - vine; Per - fect and right, and pure, and good, A cop - y, Lord, of thine.

ADA. 7s.

CARRIE TURNEY.

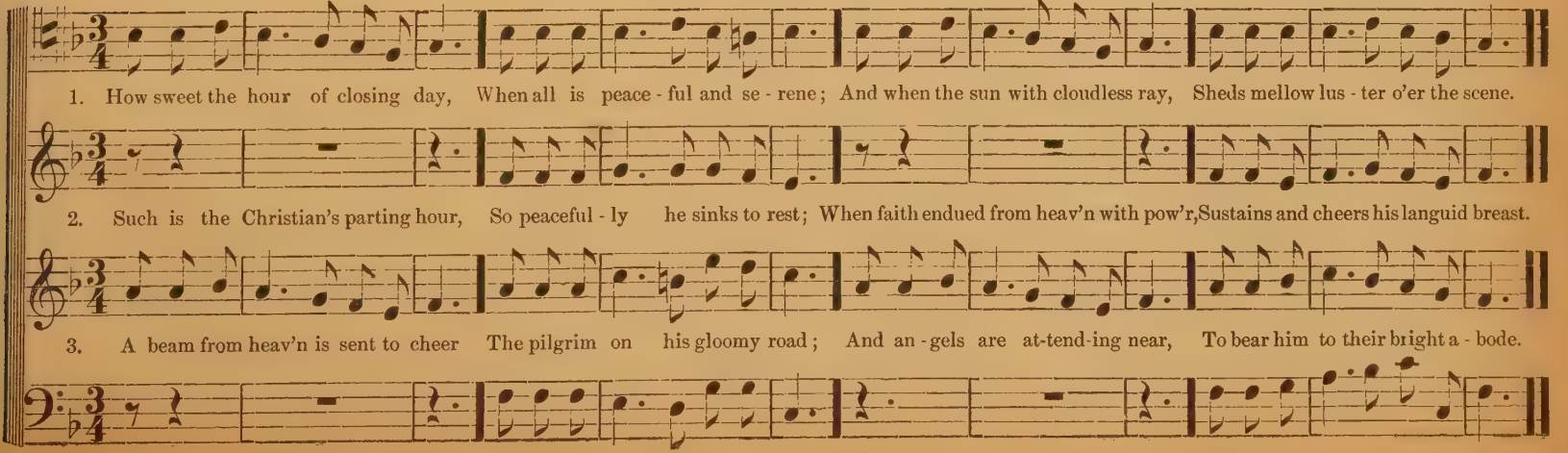

1. On this day, the first of days, God, the Fa - ther's name we praise; Who, cre - a - tions Lord and Spring, Did the world from darkness bring.
2. On this day, e - ter - nal Son O - ver death his triumph won; On this day the Spir - it came, With his gifts of liv - ing flame.
3. God, the bless-ed three in one, Dwell with - in my heart a - lone; Thou dost give thy-self to me, May I give my - self to thee?

TYSON. S. M.

J. J. JELLEY.

1. An - oth - er day is past, The hours for - ev - er fled; And time is bear - ing me a - way To min - gle with the dead.
2. My mind is per - fect peace, My Fa - ther's care shall keep; I yield to gen - tle slum - ber now, For thou canst nev - er sleep.
3. How bless - ed, Lord, are they, On thee se - cure - ly stayed; Nor shall they be in life a - larmed, Nor be in death dismayed.

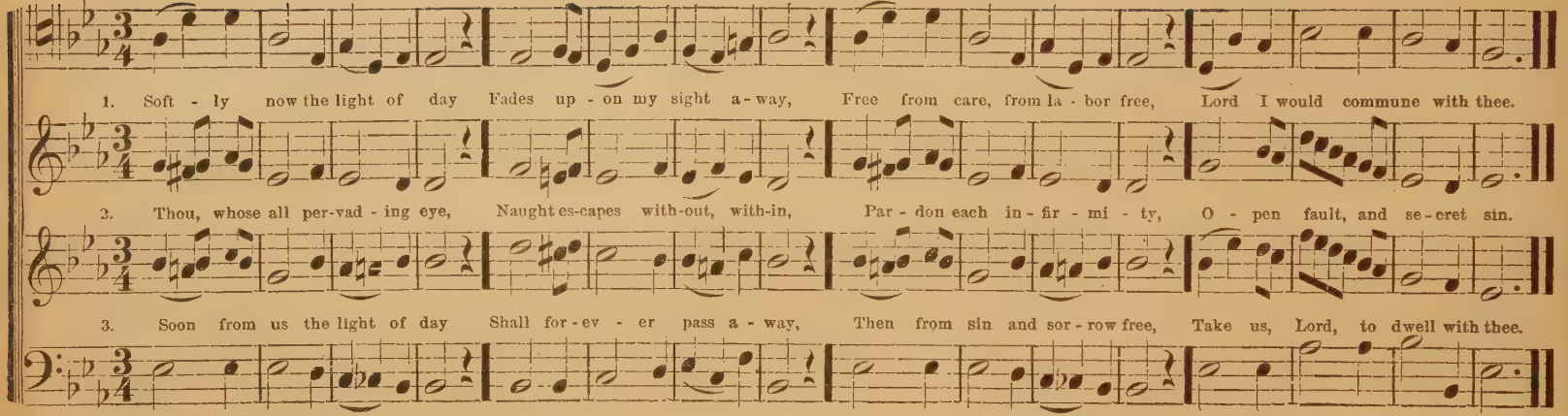
LAKETON. L. M.

MRS. J. J. JELLEY.


1. How sweet the hour of closing day, When all is peace - ful and se - rene; And when the sun with cloudless ray, Sheds mellow lus - ter o'er the scene.
2. Such is the Christian's parting hour, So peaceful - ly he sinks to rest; When faith endued from heav'n with pow'r, Sustains and cheers his languid breast.
3. A beam from heav'n is sent to cheer The pilgrim on his gloomy road; And an - gels are at-tend-ing near, To bear him to their bright a - bode.

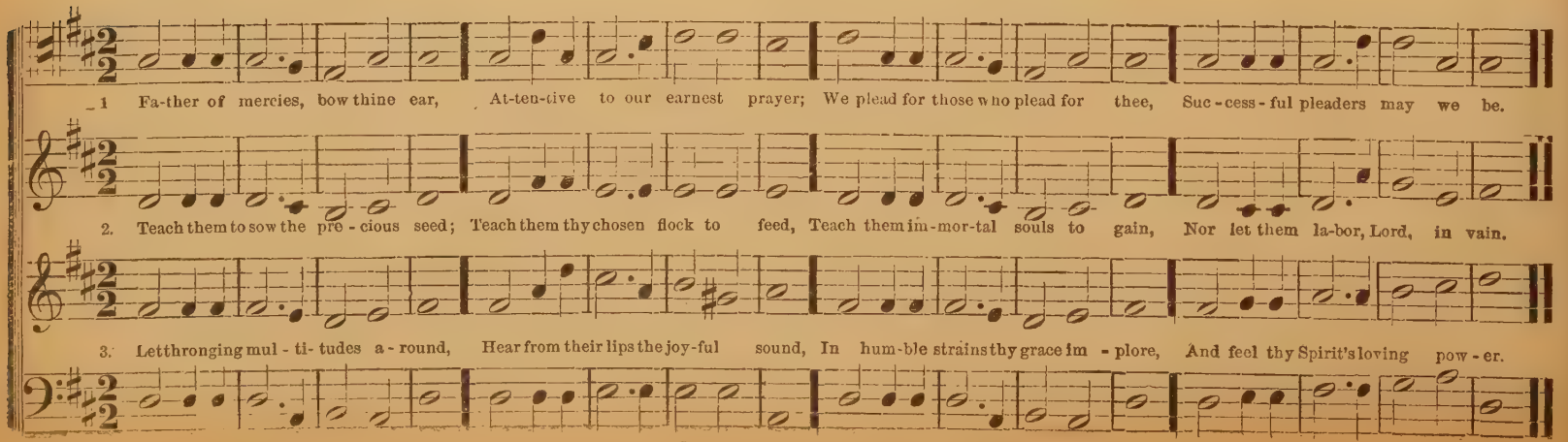
FADING LIGHT. 7s.

W. L. LITTLE.


1. Soft - ly now the light of day Fades up - on my sight a - way, Free from care, from la - bor free, Lord I would commune with thee.
3. Thou, whose all per-vad - ing eye, Naught es-capes with-out, with-in, Par - don each in - fir - mi - ty, O - pen fault, and se - cret sin.
3. Soon from us the light of day Shall for - ev - er pass a - way, Then from sin and sor - row free, Take us, Lord, to dwell with thee.

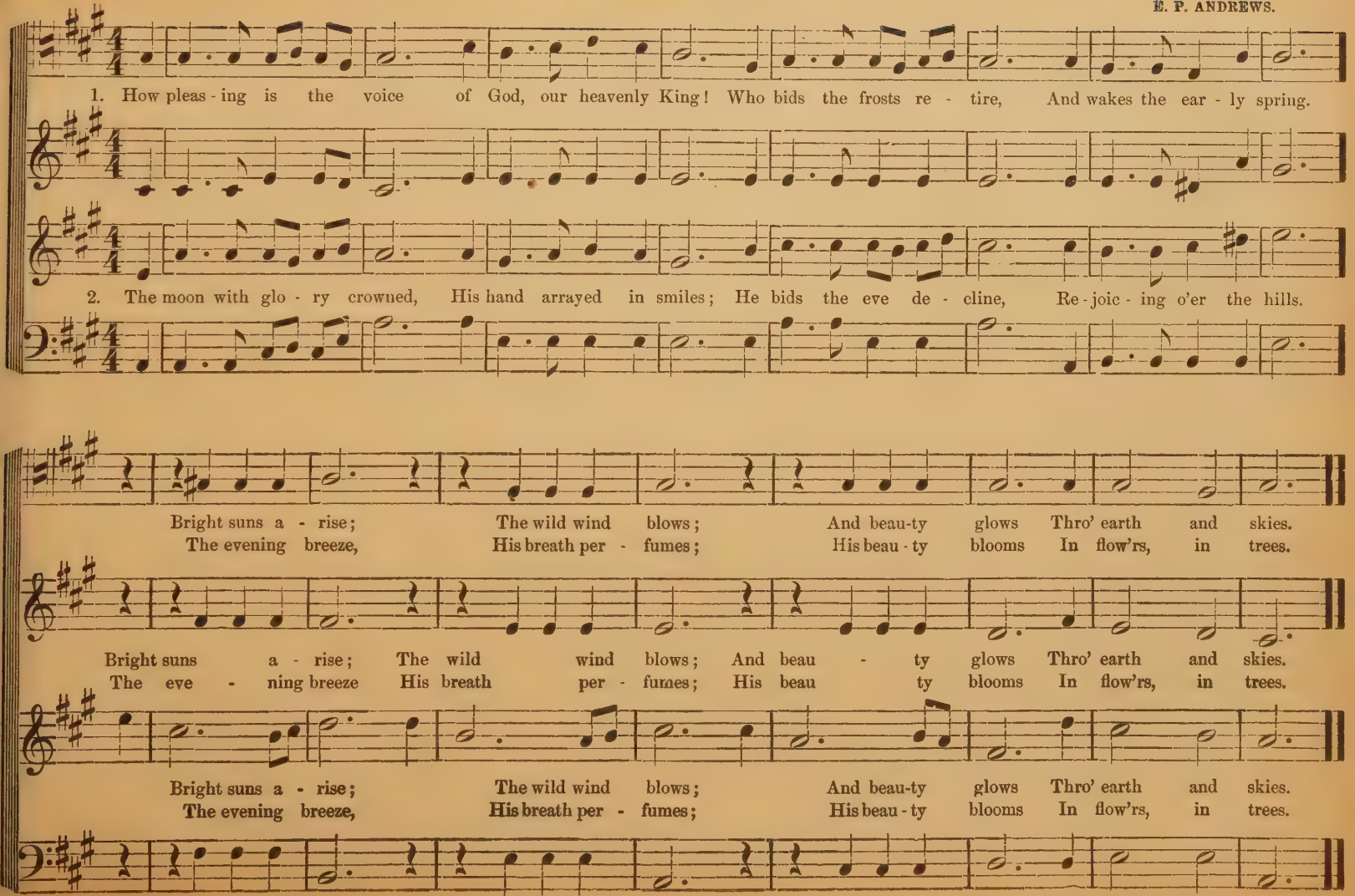
LEHR. L. M.

J.


1 Fa-ther of mercies, bow thine ear, At-ten-tive to our earnest prayer; We plead for those who plead for thee, Suc - cess - ful pleaders may we be.
2. Teach them to sow the pre - cious seed; Teach them thy chosen flock to feed, Teach them im-mor-tal souls to gain, Nor let them la-bor, Lord, in vain.
3. Let thronging mul - ti- tudes a - round, Hear from their lips the joy-ful sound, In hum-ble strains thy grace im - plore, And feel thy Spirit's loving pow - er.

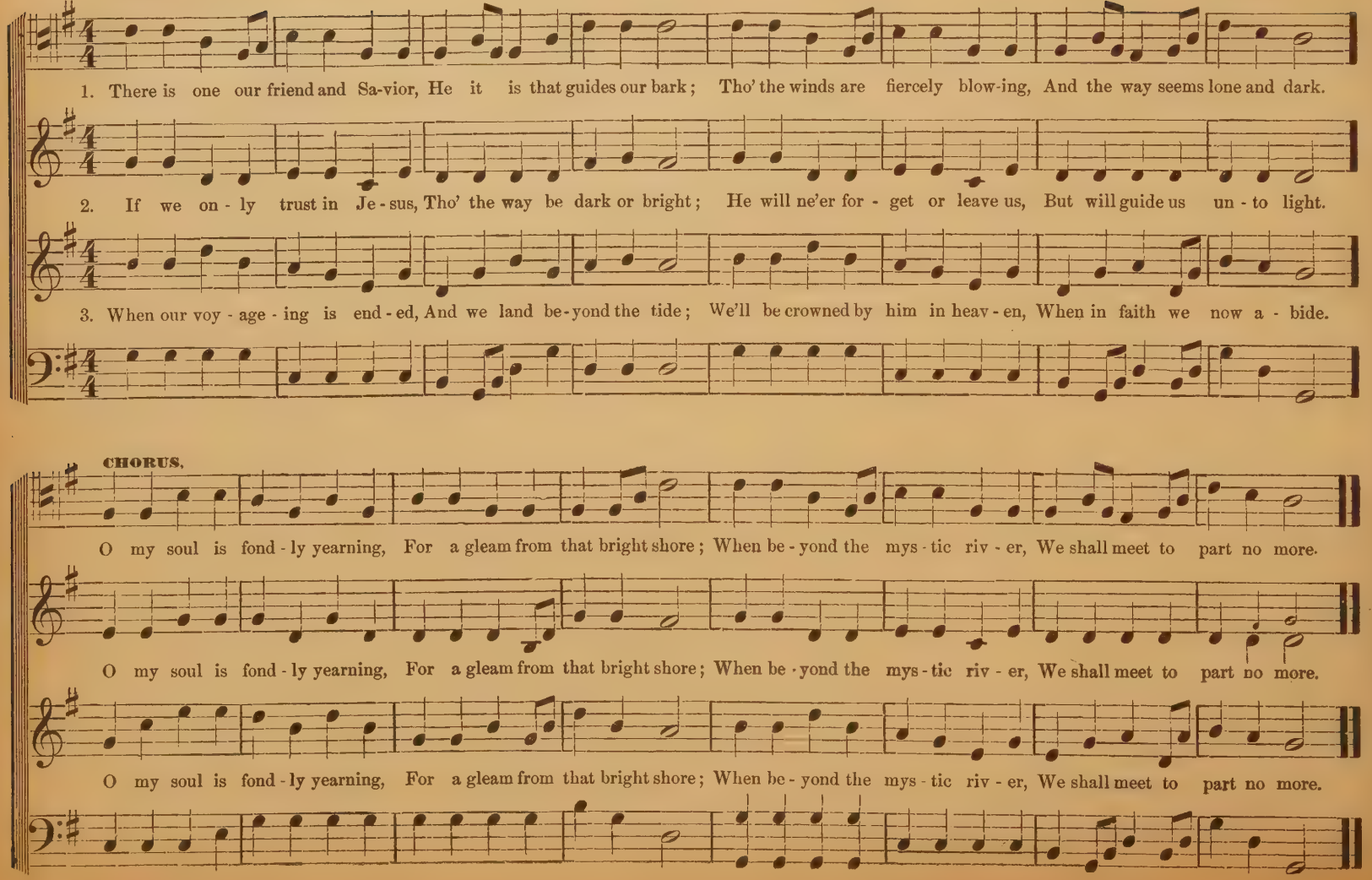
MILTON. H. M.

E. P. ANDREWS.


1. How pleas - ing is the voice of God, our heavenly King! Who bids the frosts re - tire, And wakes the ear - ly spring.
2. The moon with glo - ry crowned, His hand arrayed in smiles; He bids the eve de - cline, Re - joic - ing o'er the hills.
Bright suns a - rise; The wild wind blows; And beau-ty glows Thro' earth and skies.
The evening breeze, His breath per - fumes; His beau - ty blooms In flow'rs, in trees.
Bright suns a - rise; The wild wind blows; And beau - ty glows Thro' earth and skies.
The eve - ning breeze His breath per - fumes; His beau ty blooms In flow'rs, in trees.
Bright suns a - rise; The wild wind blows; And beau-ty glows Thro' earth and skies.
The evening breeze, His breath per - fumes; His beau - ty blooms In flow'rs, in trees.

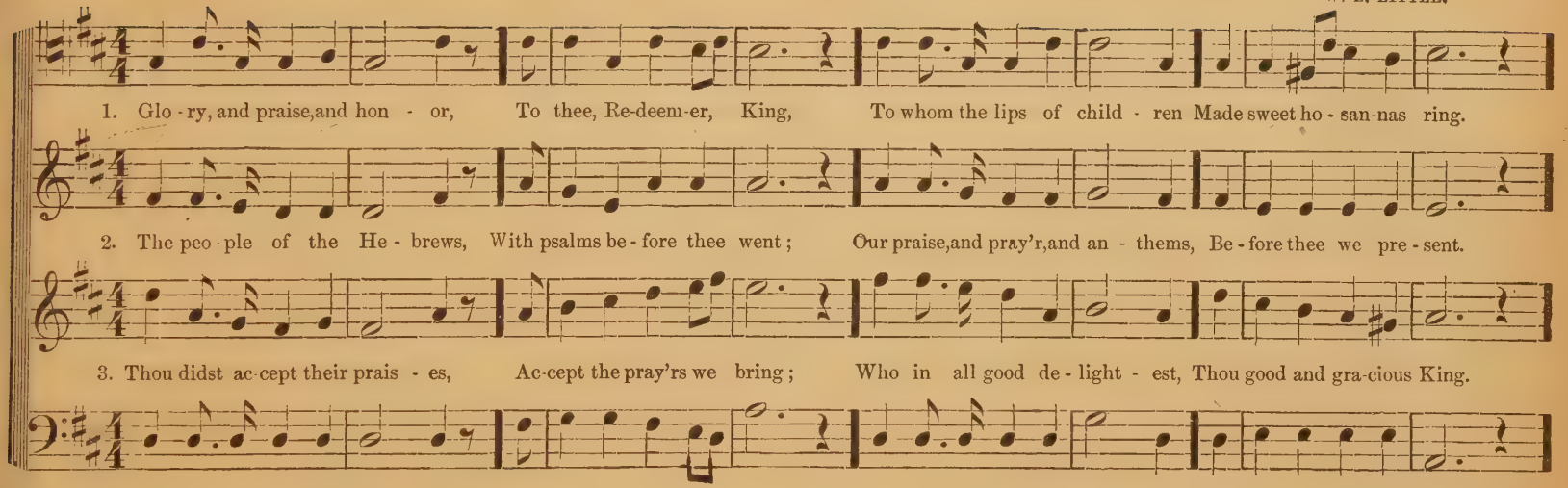
THERE IS ONE OUR FRIEND AND SAVIOR.

VIOLET E. KING. J. F. KINSEY.

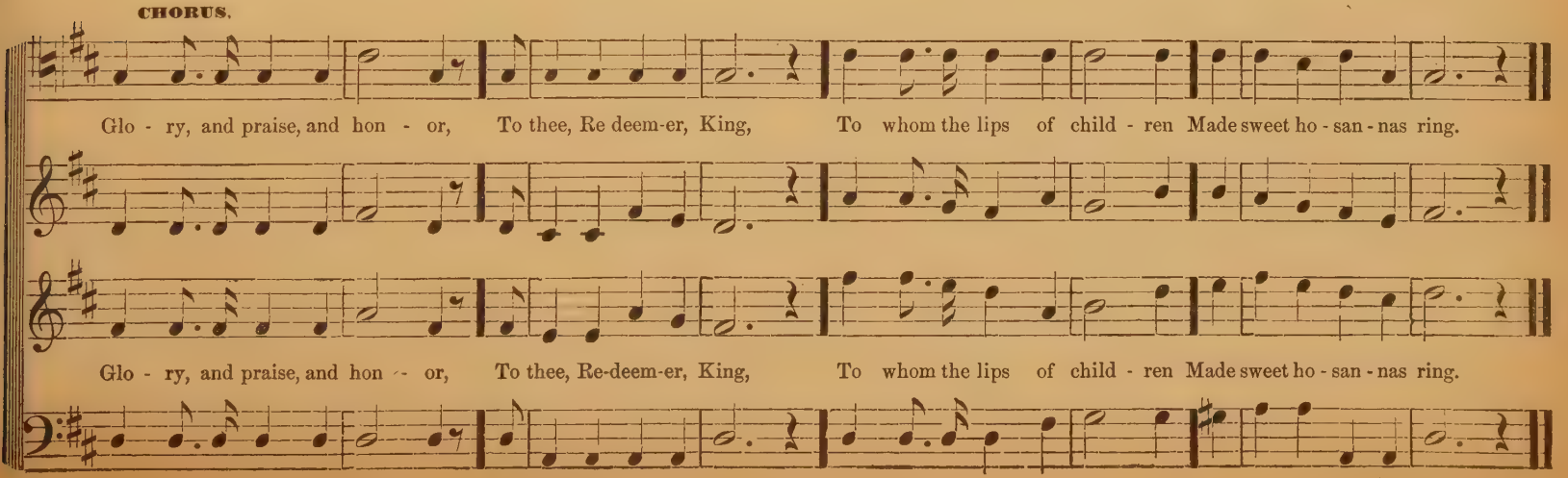

1. There is one our friend and Sa-vior, He it is that guides our bark; Tho' the winds are fiercely blow-ing, And the way seems lone and dark.
2. If we on-ly trust in Je-sus, Tho' the way be dark or bright; He will ne'er for-get or leave us, But will guide us un-to light.
3. When our voy-age-ing is end-ed, And we land be-yond the tide; We'll be crowned by him in heav-en, When in faith we now a-bide.
CHORUS.
O my soul is fond-ly yearning, For a gleam from that bright shore; When be-yond the mys-tic riv-er, We shall meet to part no more.
O my soul is fond-ly yearning, For a gleam from that bright shore; When be-yond the mys-tic riv-er, We shall meet to part no more.
O my soul is fond-ly yearning, For a gleam from that bright shore; When be-yond the mys-tic riv-er, We shall meet to part no more.

ESTEL. 7s. & 6s.

W. L. LITTLE.

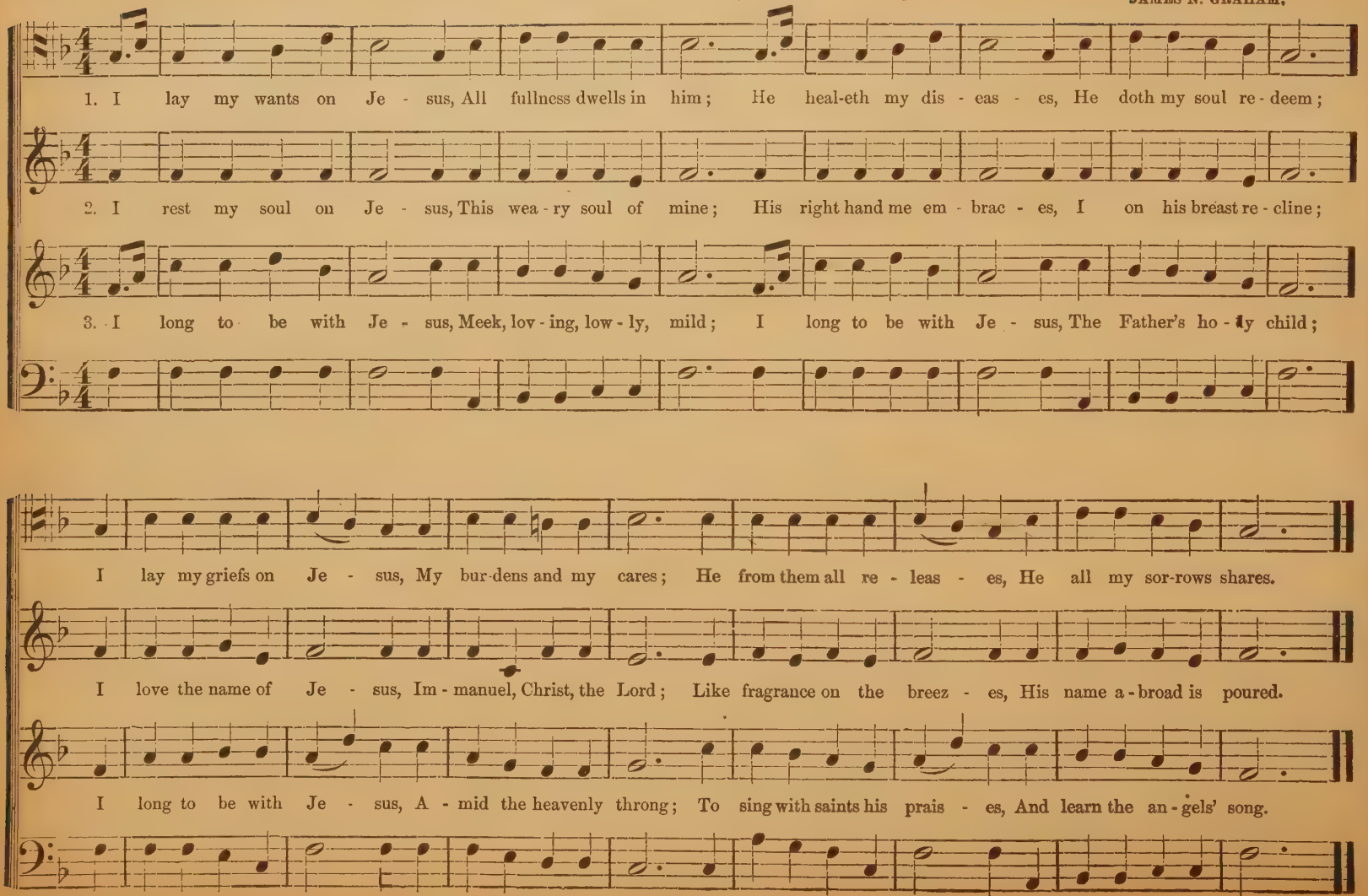

1. Glo - ry, and praise, and hon - or, To thee, Re-deem-er, King, To whom the lips of child - ren Made sweet ho - san-nas ring.
2. The peo - ple of the He - brews, With psalms be - fore thee went; Our praise, and pray'r, and an - thems, Be - fore thee we pre - sent.
3. Thou didst ac-cept their prais - es, Ac-cept the pray'rs we bring; Who in all good de - light - est, Thou good and gra-cious King.

CHORUS.


Glo - ry, and praise, and hon - or, To thee, Re deem-er, King, To whom the lips of child - ren Made sweet ho - san - nas ring.
Glo - ry, and praise, and hon - or, To thee, Re-deem-er, King, To whom the lips of child - ren Made sweet ho - san - nas ring.

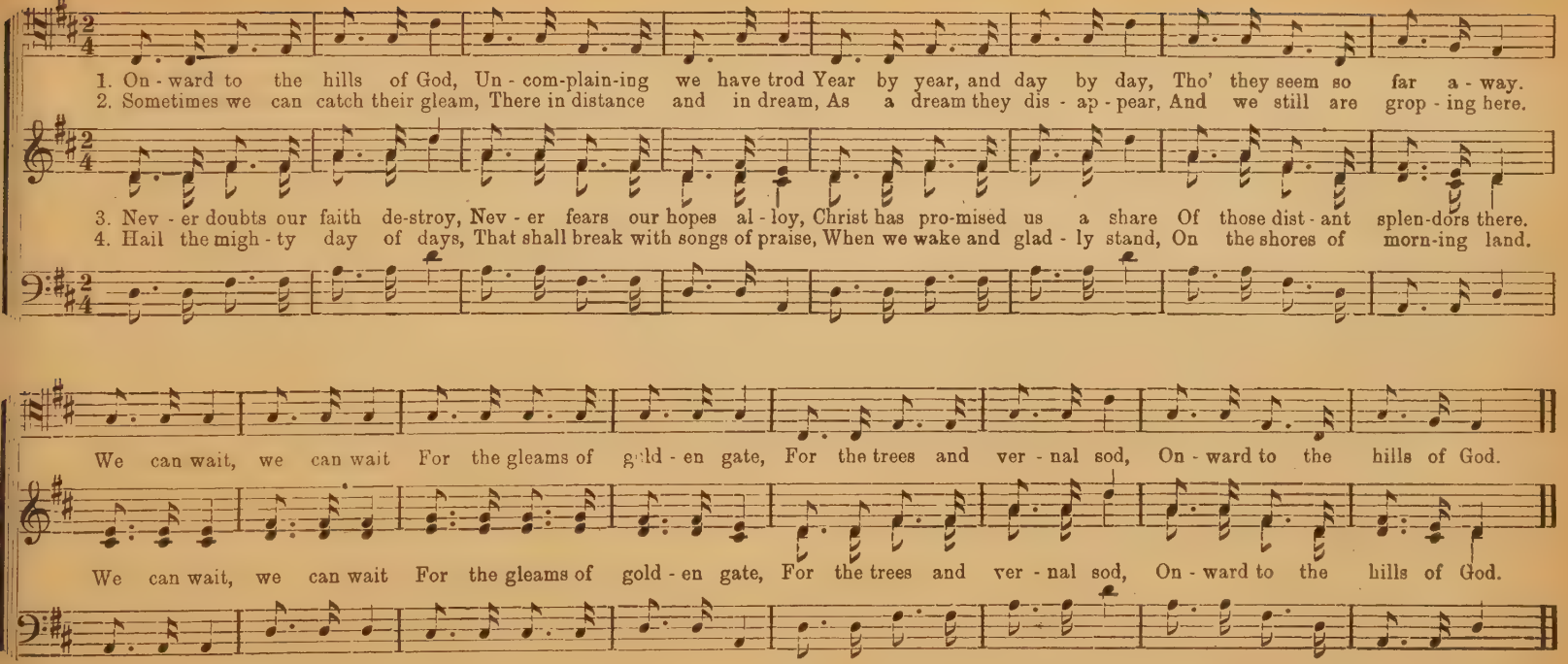
CONFIDENCE. 7s. & 6s.

JAMES N. GRAHAM.


1. I lay my wants on Je - sus, All fullness dwells in him; He heal-eth my dis - eas - es, He doth my soul re - deem;
2. I rest my soul on Je - sus, This wea - ry soul of mine; His right hand me em - brac - es, I on his breast re - cline;
3. I long to be with Je - sus, Meek, lov - ing, low - ly, mild; I long to be with Je - sus, The Father's ho - ly child;
I lay my griefs on Je - sus, My bur-dens and my cares; He from them all re - leas - es, He all my sor-rows shares.
I love the name of Je - sus, Im - manuel, Christ, the Lord; Like fragrance on the breez - es, His name a - broad is poured.
I long to be with Je - sus, A - mid the heavenly throng; To sing with saints his prais - es, And learn the an - gels' song.

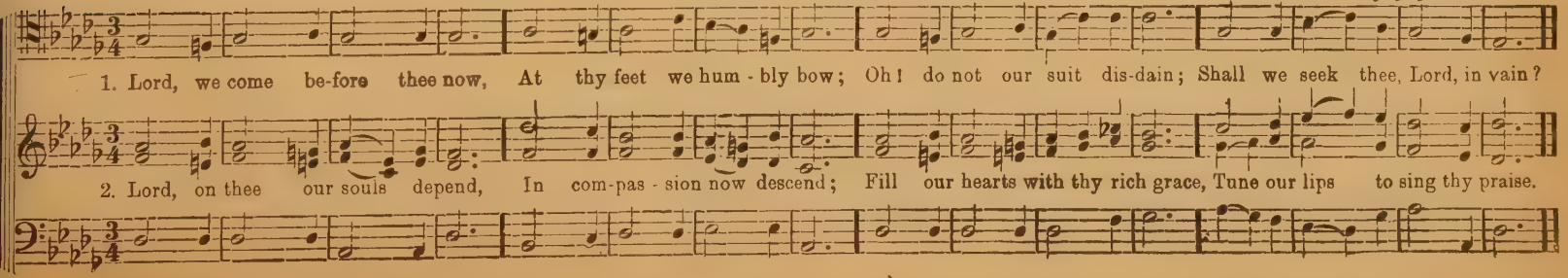
ONWARD TO THE HILLS OF GOD.

A. W. FRENCH. J. F. KINSEY.


1. On - ward to the hills of God, Un - com-plain-ing we have trod Year by year, and day by day, Tho' they seem so far a - way.
2. Sometimes we can catch their gleam, There in distance and in dream, As a dream they dis - ap - pear, And we still are grop - ing here.
3. Nev - er doubts our faith de-stroy, Nev - er fears our hopes al - loy, Christ has pro-mised us a share Of those dist - ant splen-dors there.
4. Hail the migh - ty day of days, That shall break with songs of praise, When we wake and glad - ly stand, On the shores of morn-ing land.
We can wait, we can wait For the gleams of gold - en gate, For the trees and ver - nal sod, On - ward to the hills of God.
We can wait, we can wait For the gleams of gold - en gate, For the trees and ver - nal sod, On - ward to the hills of God.

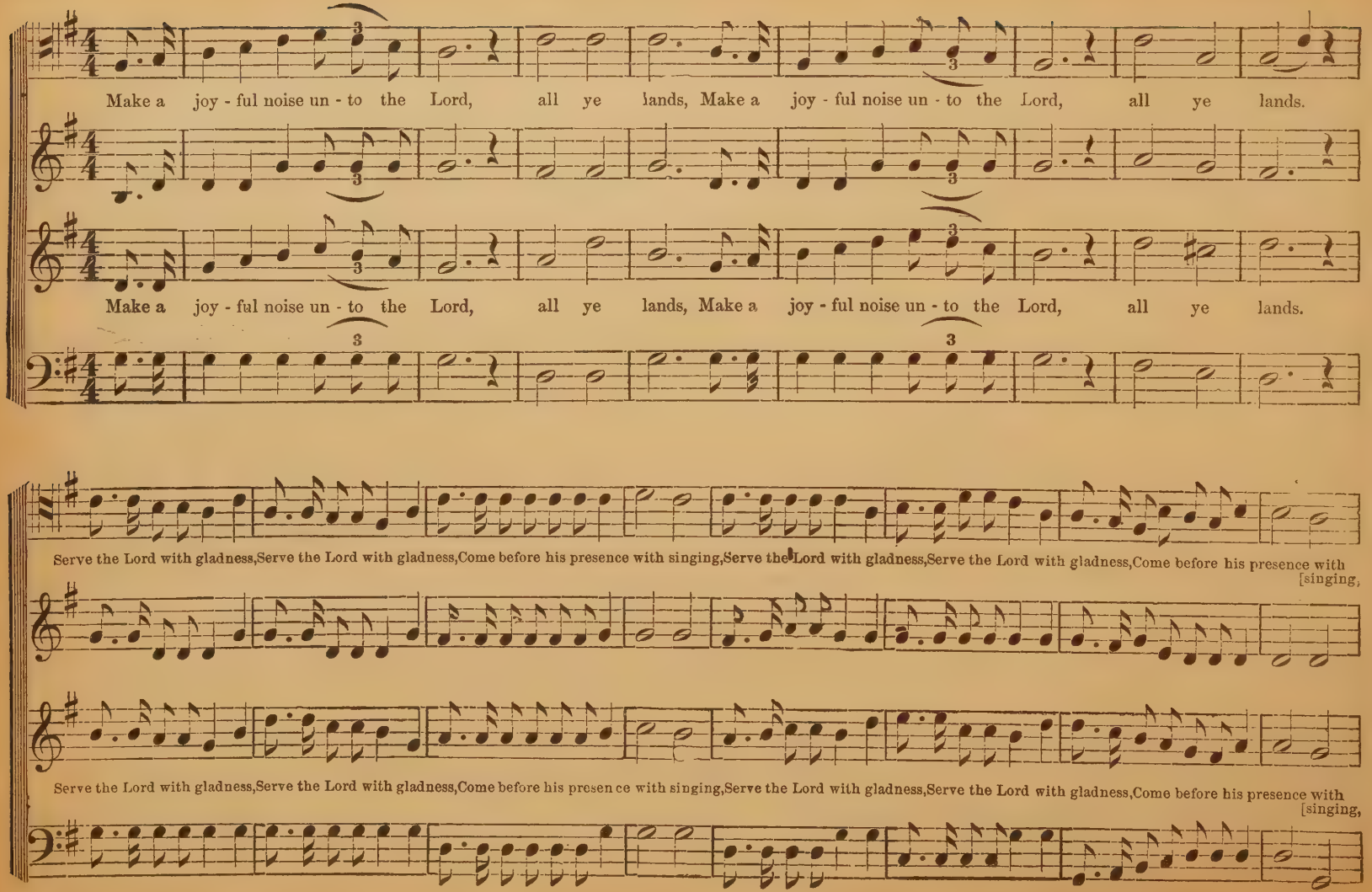
SECURITY. 7s.

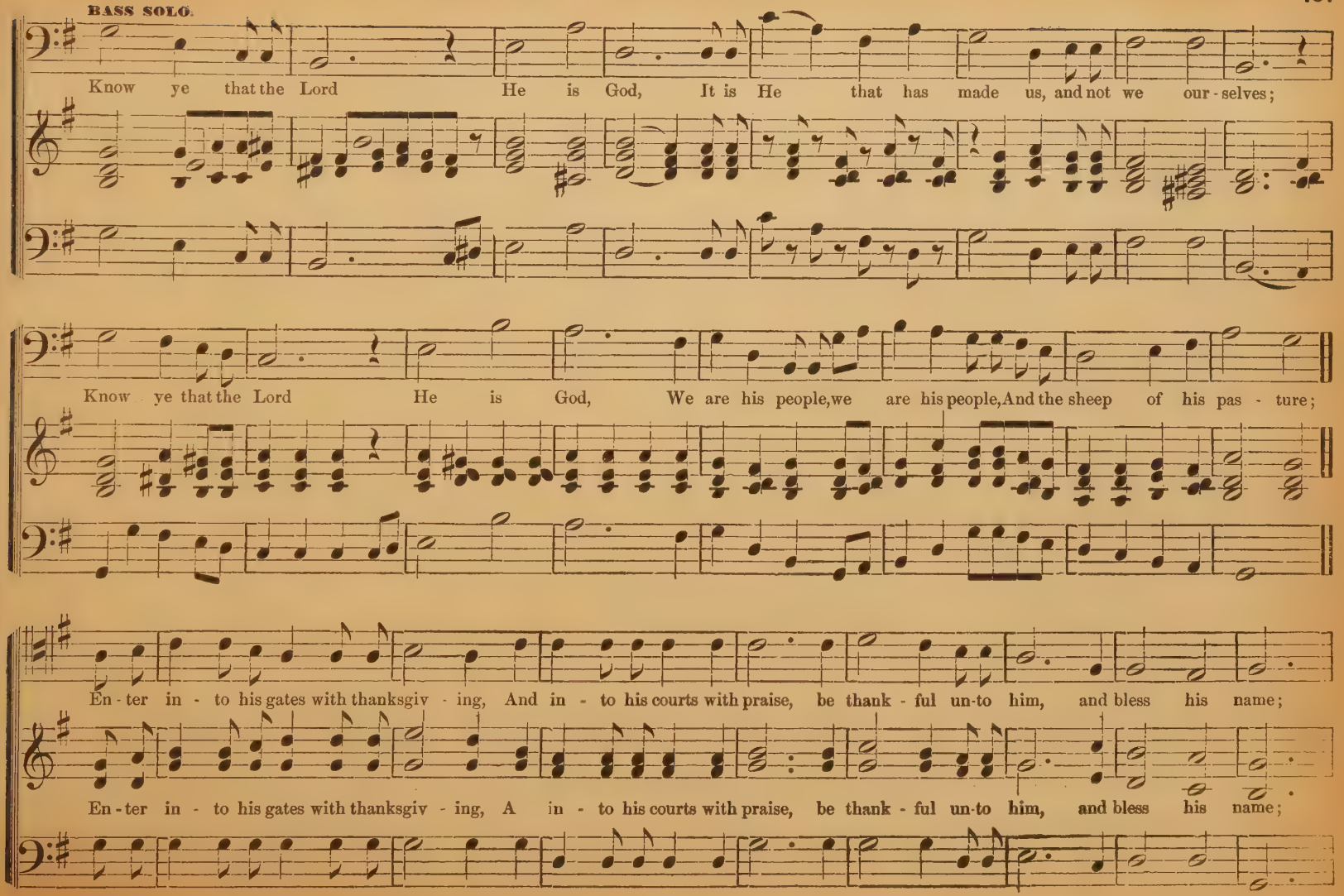
J. J. JELLEY.


1. Lord, we come be-fore thee now, At thy feet we hum - bly bow; Oh! do not our suit dis-dain; Shall we seek thee, Lord, in vain?
2. Lord, on thee our souls depend, In com-pas - sion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

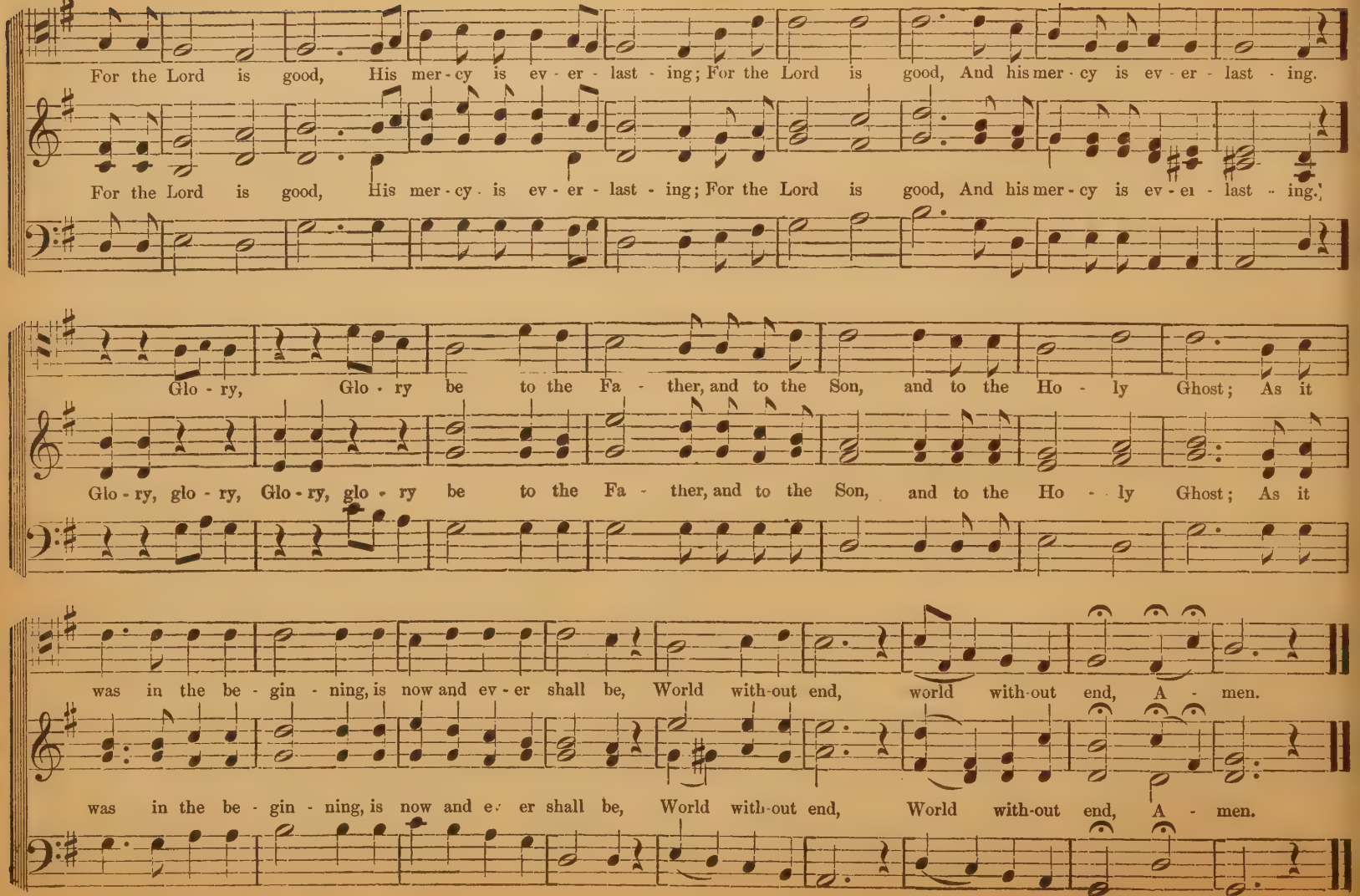
MAKE A JOYFUL NOISE.

J. J. JELLEY.


Make a joy - ful noise un - to the Lord, all ye lands, Make a joy - ful noise un - to the Lord, all ye lands.
Make a joy - ful noise un - to the Lord, all ye lands, Make a joy - ful noise un - to the Lord, all ye lands.
Serve the Lord with gladness, Serve the Lord with gladness, Come before his presence with singing, Serve the Lord with gladness, Serve the Lord with gladness, Come before his presence with [singing,
Serve the Lord with gladness, Serve the Lord with gladness, Come before his presen ce with singing, Serve the Lord with gladness, Serve the Lord with gladness, Come before his presence with [singing,


BASS SOLO.
Know ye that the Lord He is God, It is He that has made us, and not we our-selves;
Know ye that the Lord He is God, We are his people, we are his people, And the sheep of his pas-ture;
En-ter in-to his gates with thanksgiv-ing, And in-to his courts with praise, be thank-ful un-to him, and bless his name;
En-ter in-to his gates with thanksgiv-ing, A in-to his courts with praise, be thank-ful un-to him, and bless his name;

MAKE A JOYFUL NOISE.—Concluded.


For the Lord is good, His mer - cy is ev - er - last - ing; For the Lord is good, And his mer - cy is ev - er - last - ing.
For the Lord is good, His mer - cy is ev - er - last - ing; For the Lord is good, And his mer - cy is ev - er - last - ing.
Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it
Glo - ry, glo - ry, Glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it
was in the be - gin - ning, is now and ev - er shall be, World with-out end, world with-out end, A - men.
was in the be - gin - ning, is now and ev - er shall be, World with-out end, World with-out end, A - men.

BONUM EST.

F. R. WEBB.

It is a good thing to give thanks un - to the Lord, And to sing prais-es un - to thy name, O, most highest!

It is a good thing to give thanks un - to the Lord, And to sing prais-es un - to thy name, O, most highest!

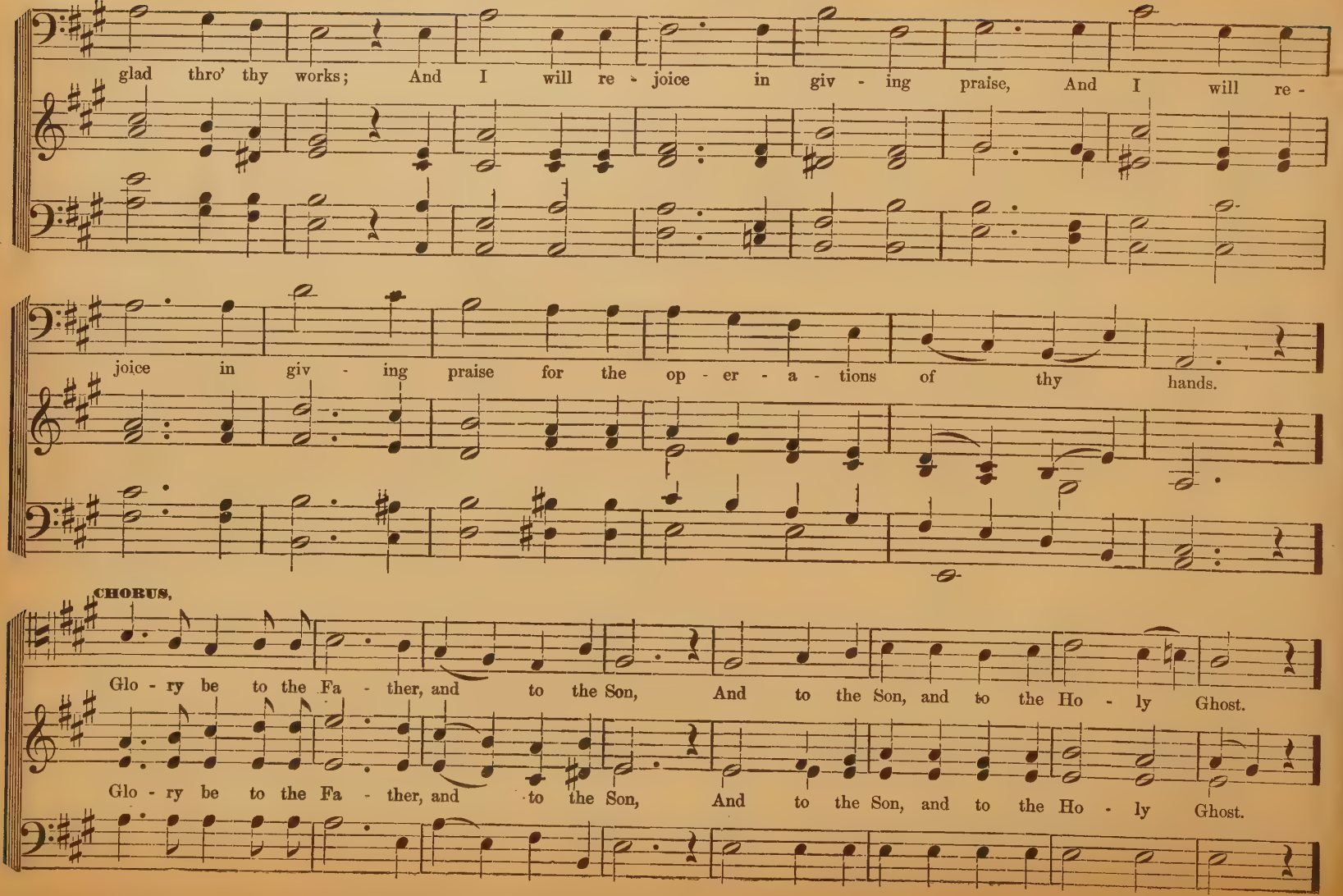
To tell of thy lov-ing kind - ness ear - ly in the morn-ing, And of thy truth in the night sea - son.

To tell of thy lov-ing kind - ness ear - ly in the morn-ing, And of thy truth in the night sea - son.

BASS SOLO.

Upon an instrument of ten strings, and up - on the lute, Upon a loud instrument and up - on the harp, For thou, Lord, hast made me.

BONUM EST.—Continued.


glad thro' thy works; And I will re - joice in giv - ing praise, And I will re -
joice in giv - ing praise for the op - er - a - tions of thy hands.
CHORUS.
Glo - ry be to the Fa - ther, and to the Son, And to the Son, and to the Ho - ly Ghost.
Glo - ry be to the Fa - ther, and to the Son, And to the Son, and to the Ho - ly Ghost.

BONUM EST.—Concluded.

As it was in the be - gin - ning, is now, and ev - er shall be, World with-out end, A - men, A - men.

As it was in the be - gin - ning, is now, and ev - er shall be, World with-out end, A - men, A - men.

UNTO THEE, O LORD! (Sentence.)

J. J. JELLEY.

Un-to thee, O Lord, do I lift up my soul; O, my God! I will trust in thee; Show me thy ways, O God! And teach me thy

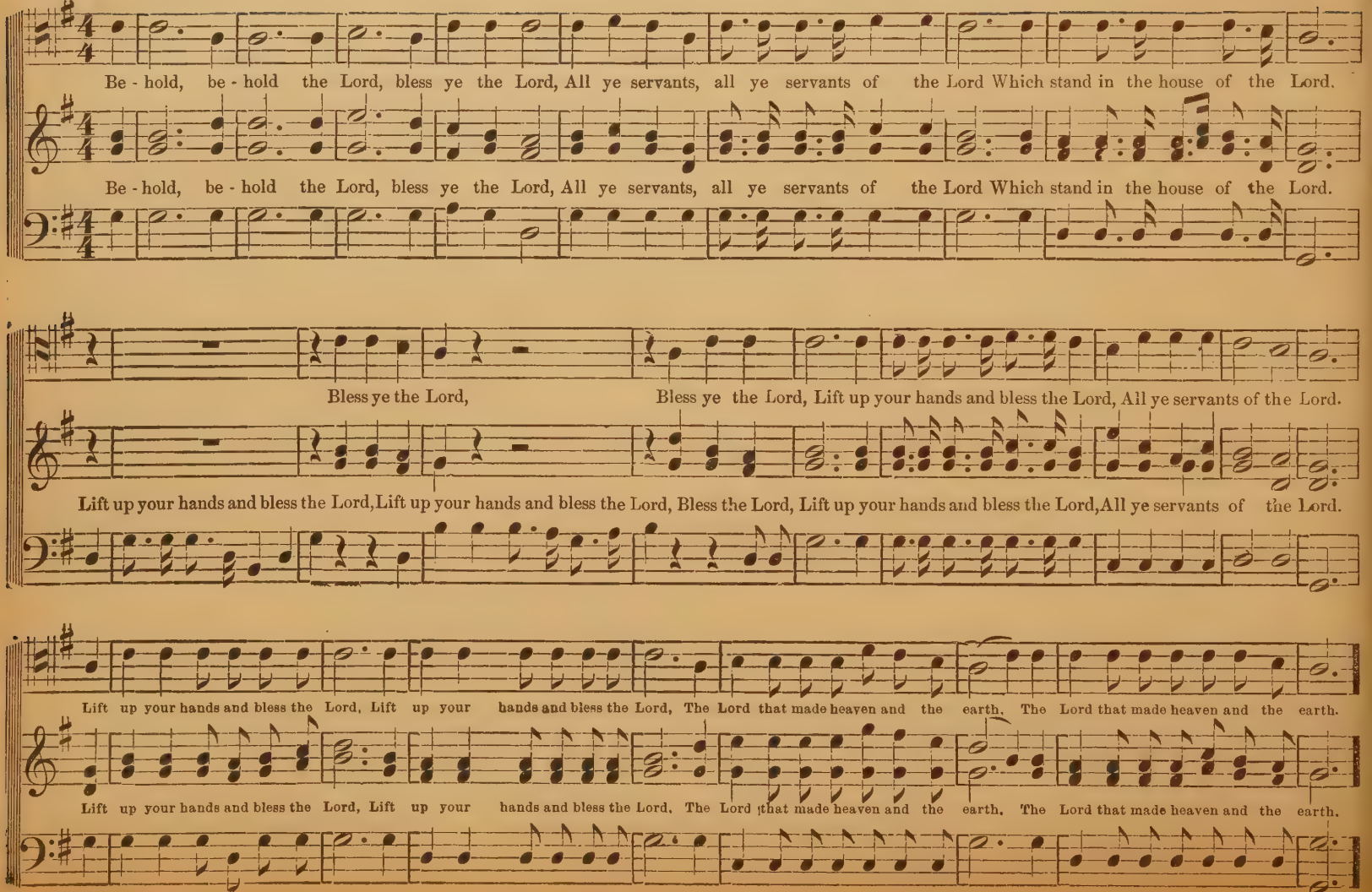
Un-to thee, O Lord, do I lift up my soul; O, my God! I will trust in thee; Show me thy ways, O God! And teach me thy

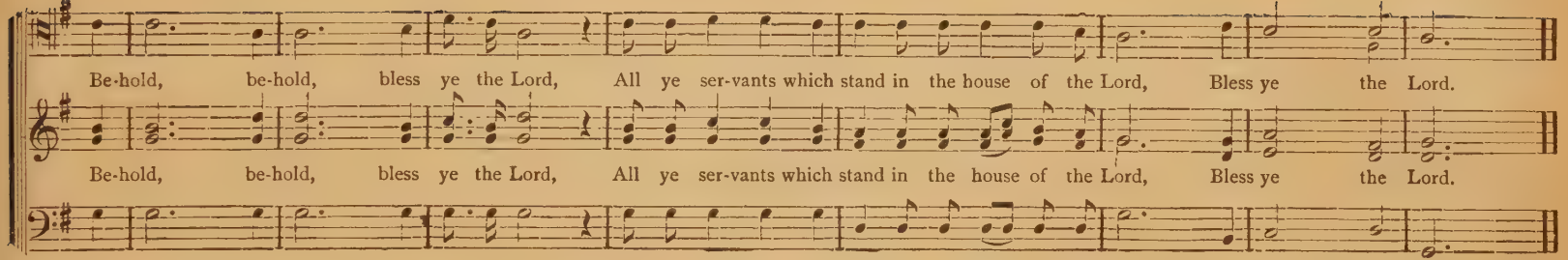
paths, O keep my soul, And de - liv - er me, And de - liv - er me, For I put my trust in thee. A - men.

paths, O keep my soul, And de - liv - er me, And de - liv - er me, For I put my trust in thee. A - men.

BEHOLD YE THE LORD.

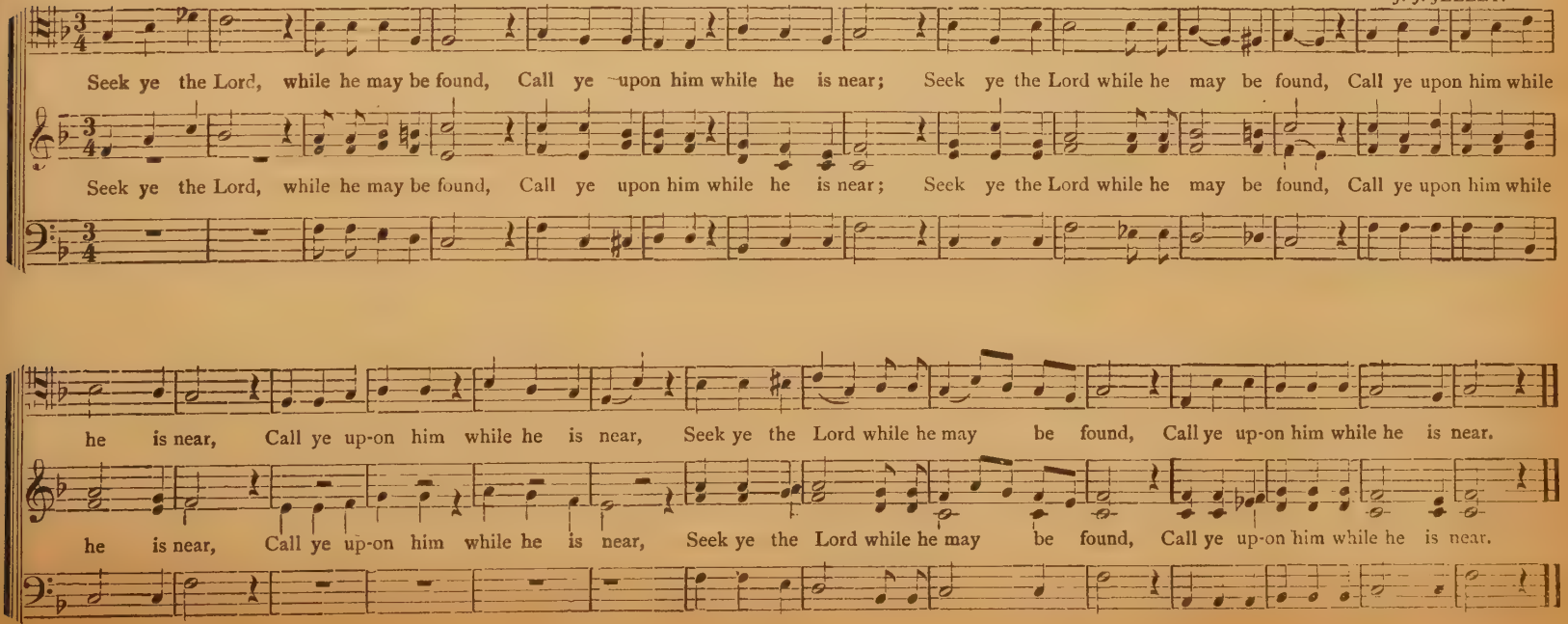
F. FUNK.


Be - hold, be - hold the Lord, bless ye the Lord, All ye servants, all ye servants of the Lord Which stand in the house of the Lord.
Be - hold, be - hold the Lord, bless ye the Lord, All ye servants, all ye servants of the Lord Which stand in the house of the Lord.
Bless ye the Lord, Bless ye the Lord, Lift up your hands and bless the Lord, All ye servants of the Lord.
Lift up your hands and bless the Lord, Lift up your hands and bless the Lord, Bless the Lord, Lift up your hands and bless the Lord, All ye servants of the Lord.
Lift up your hands and bless the Lord, Lift up your hands and bless the Lord, The Lord that made heaven and the earth, The Lord that made heaven and the earth.
Lift up your hands and bless the Lord, Lift up your hands and bless the Lord, The Lord that made heaven and the earth, The Lord that made heaven and the earth.


Be-hold, be-hold, bless ye the Lord, All ye ser-vants which stand in the house of the Lord, Bless ye the Lord.
Be-hold, be-hold, bless ye the Lord, All ye ser-vants which stand in the house of the Lord, Bless ye the Lord.

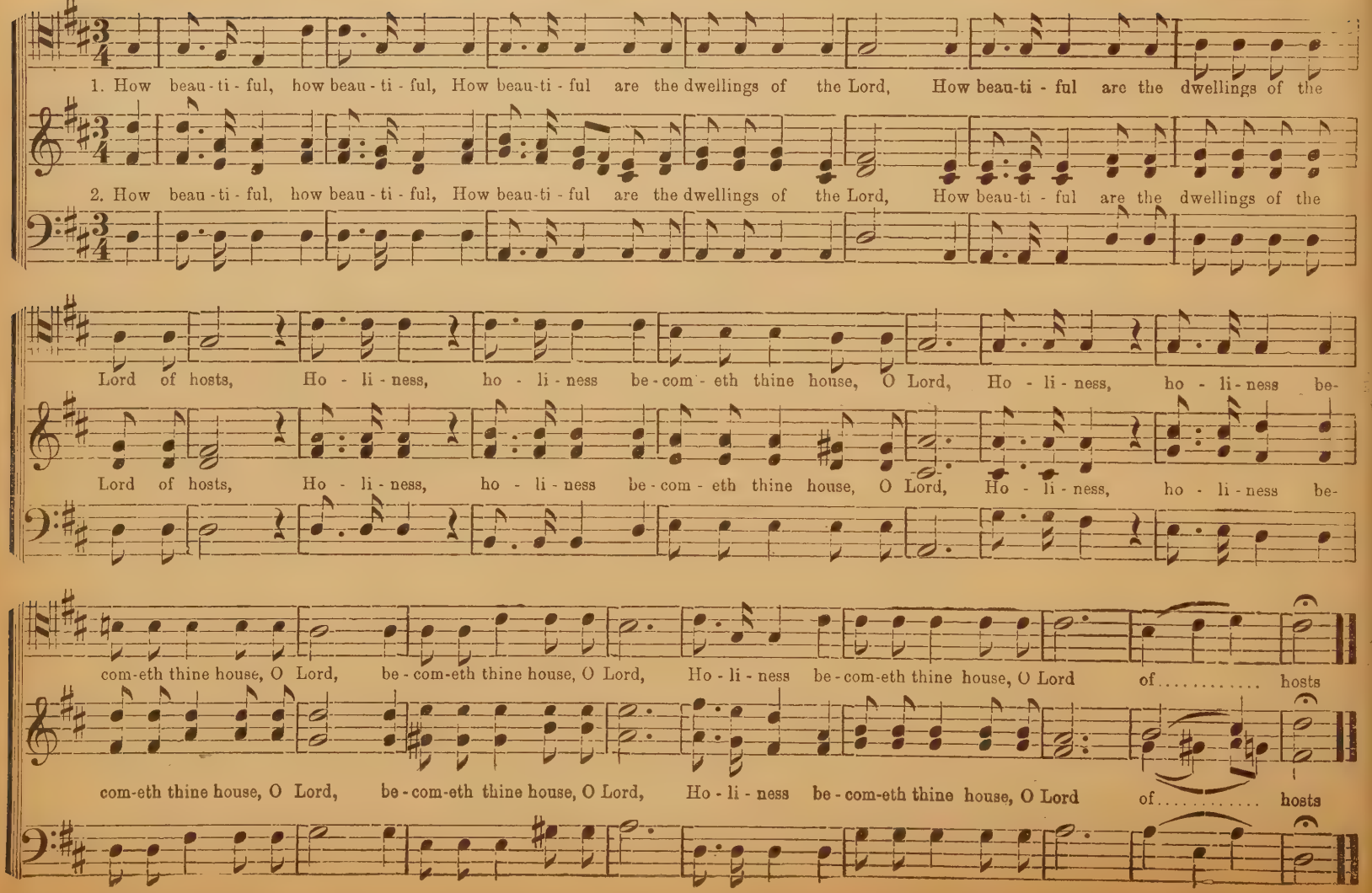
SEEK YE THE LORD.

J. J. JELLEY.


Seek ye the Lord, while he may be found, Call ye upon him while he is near; Seek ye the Lord while he may be found, Call ye upon him while
Seek ye the Lord, while he may be found, Call ye upon him while he is near; Seek ye the Lord while he may be found, Call ye upon him while
he is near, Call ye up-on him while he is near, Seek ye the Lord while he may be found, Call ye up-on him while he is near.
he is near, Call ye up-on him while he is near, Seek ye the Lord while he may be found, Call ye up-on him while he is near.

BEAUTIFUL ARE THY DWELLINGS.

W. P. HERSHEY


1. How beau-ti-ful, how beau-ti-ful, How beau-ti-ful are the dwellings of the Lord, How beau-ti-ful are the dwellings of the
2. How beau-ti-ful, how beau-ti-ful, How beau-ti-ful are the dwellings of the Lord, How beau-ti-ful are the dwellings of the
Lord of hosts, Ho-li-ness, ho-li-ness be-com-eth thine house, O Lord, Ho-li-ness, ho-li-ness be-
Lord of hosts, Ho-li-ness, ho-li-ness be-com-eth thine house, O Lord, Ho-li-ness, ho-li-ness be-
com-eth thine house, O Lord, be-com-eth thine house, O Lord, Ho-li-ness be-com-eth thine house, O Lord of..... hosts
com-eth thine house, O Lord, be-com-eth thine house, O Lord, Ho-li-ness be-com-eth thine house, O Lord of..... hosts

BOW DOWN THINE EAR.

B. S. YOUNG.

1. Bow down thine ear oh..... Lord, hear me, For I am poor and need - y,

2. Bow down thine ear oh..... Lord, hear me, For I am poor and need - y,

rall.

A tempo.

Pre - serve my soul for I am ho - - ly, O, thou my God, save thou thy ser - vant that trust-

Pre - serve my soul for I am ho - - ly, O, thou my God, save thou thy ser - vant that trust-

A tempo.

BASS SOLO.

eth in thee, trust - eth in thee. O, teach us thy way O.... Lord, and I will praise....

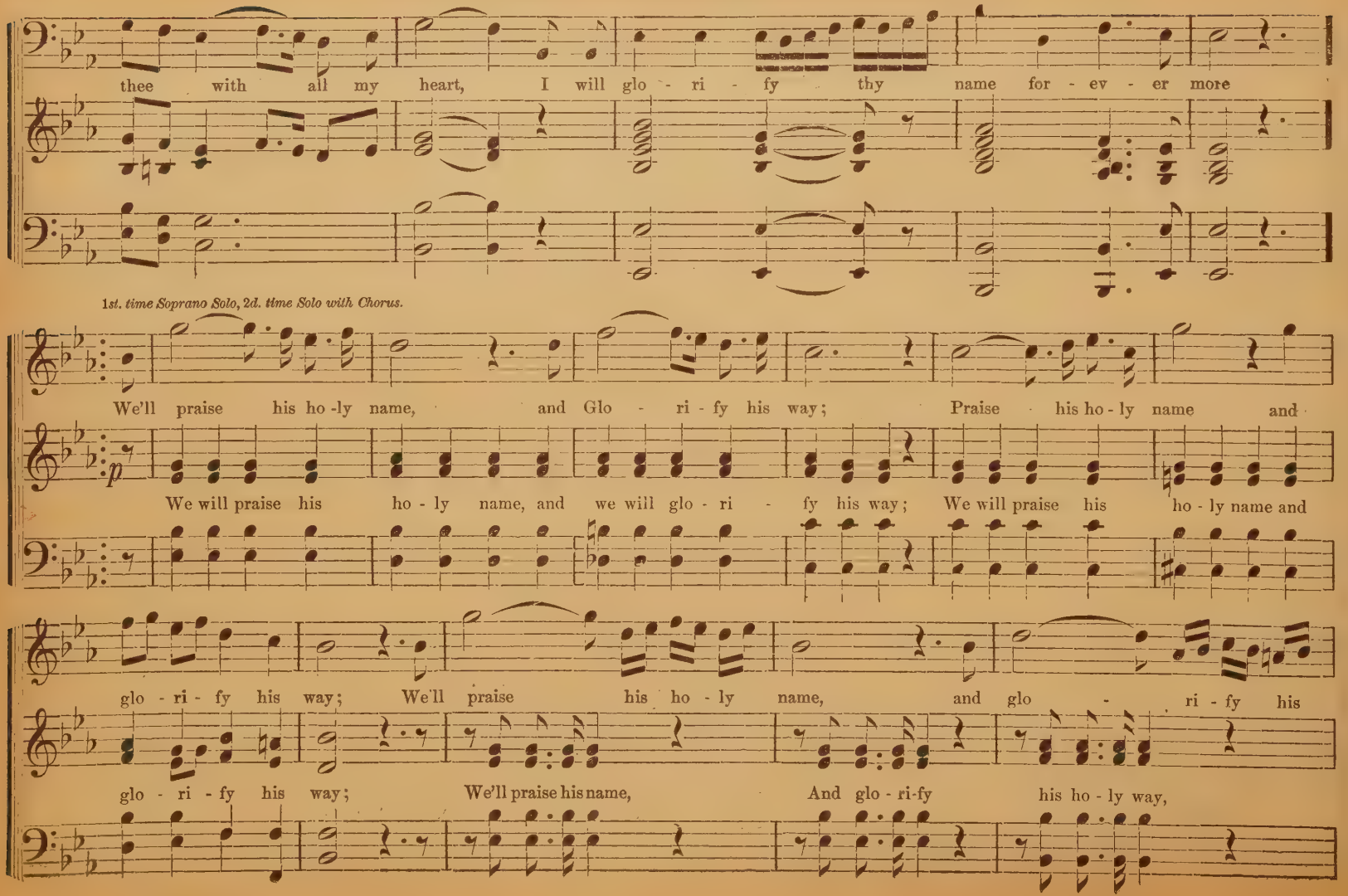
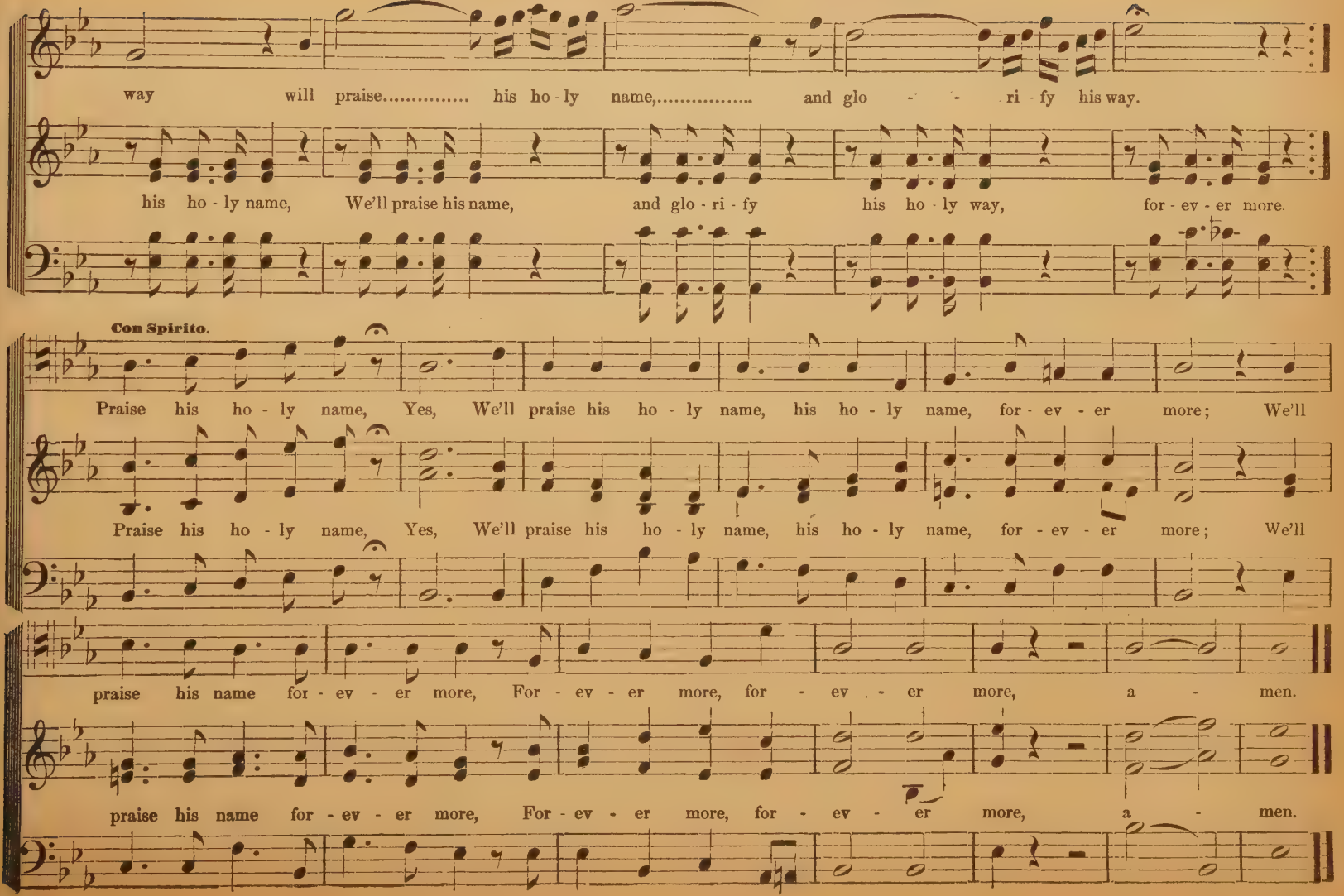
rall - - - - - con spirito.

PIANO OR ORGAN.

rall - - - - - con. spirito.

eth in thee,.....
trust - eth in thee,

BOW DOWN THINE EAR.--Continued.


thee with all my heart, I will glo - ri - fy thy name for - ev - er more
1st. time Soprano Solo, 2d. time Solo with Chorus.
We'll praise his ho -ly name, and Glo - ri - fy his way; Praise his ho - ly name and
p
We will praise his ho - ly name, and we will glo - ri - fy his way; We will praise his ho - ly name and
glo - ri - fy his way; We'll praise his ho - ly name, and glo - ri - fy his
glo - ri - fy his way; We'll praise his name, And glo - ri-fy his ho - ly way,

way will praise..... his ho - ly name,..... and glo - - - ri - fy his way.
his ho - ly name, We'll praise his name, and glo - ri - fy his ho - ly way, for - ev - er more.
Con Spirito.
Praise his ho - ly name, Yes, We'll praise his ho - ly name, his ho - ly name, for - ev - er more; We'll
Praise his ho - ly name, Yes, We'll praise his ho - ly name, his ho - ly name, for - ev - er more; We'll
praise his name for - ev - er more, For - ev - er more, for - ev - er more, a - men.
praise his name for - ev - er more, For - ev - er more, for - ev - er more, a - men.

SING UNTO THE LORD.

J. M. BLOSÉ.

Be joy - ful and sing un - to the Lord, Be joy-ful and sing un-to the Lord, Sound his praise, sound his praise, sound his praise,

Be joy-ful and sing un- to the Lord, Be joy -ful and sing un- to the Lord, sound his praise..... sound his sound his praise, sound his praise,

f.

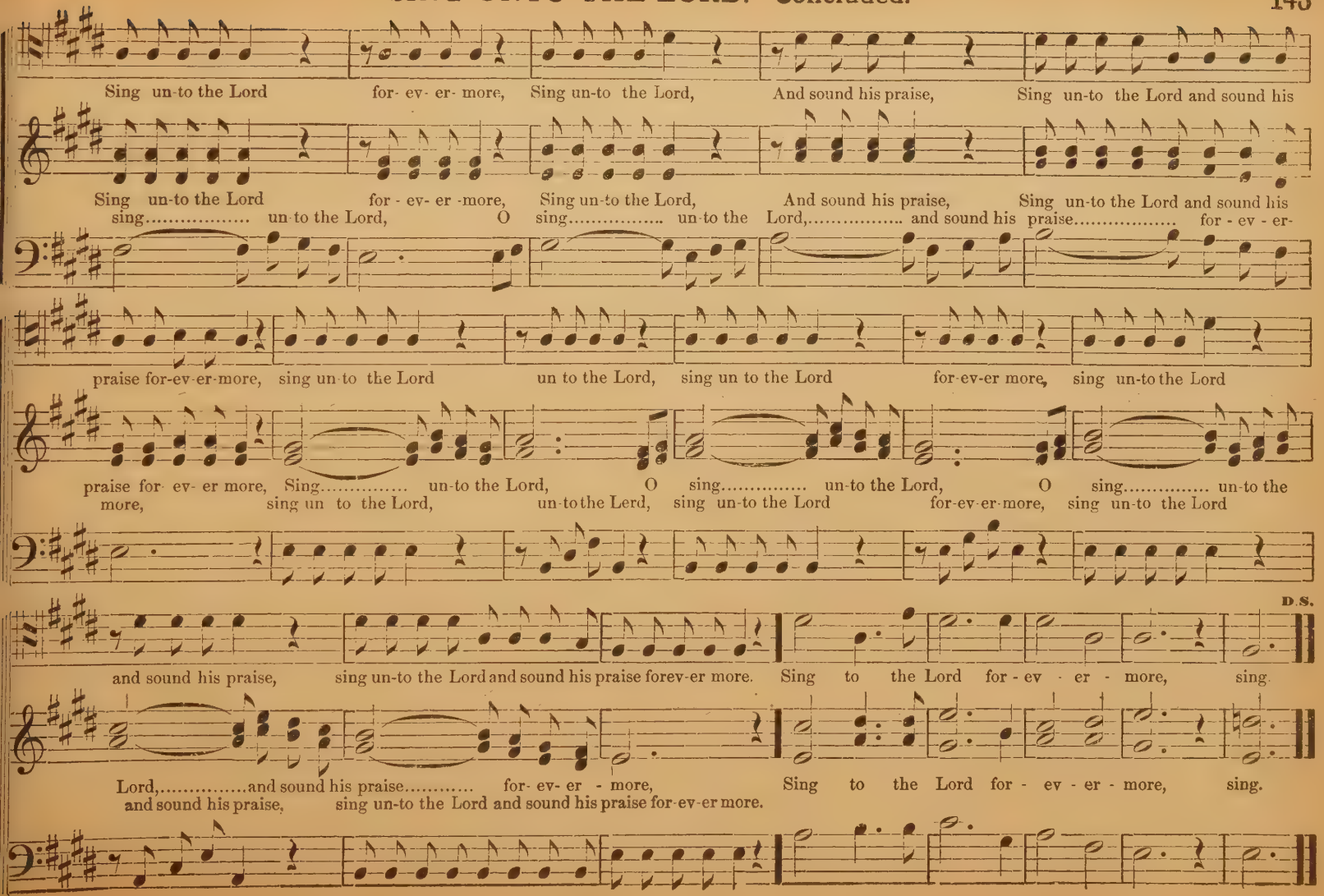
sound his praise, sing un-to the Lord, sing un - to the Lord sing unto the Lord sing unto the Lord for

praise, sound his praise forever more, sing..... un - to the Lord, sing..... unto the Lord, for-
sound his praise sing un - to the Lord, sing un - to the Lord sing un -to the Lord, sing unto the Lord for-

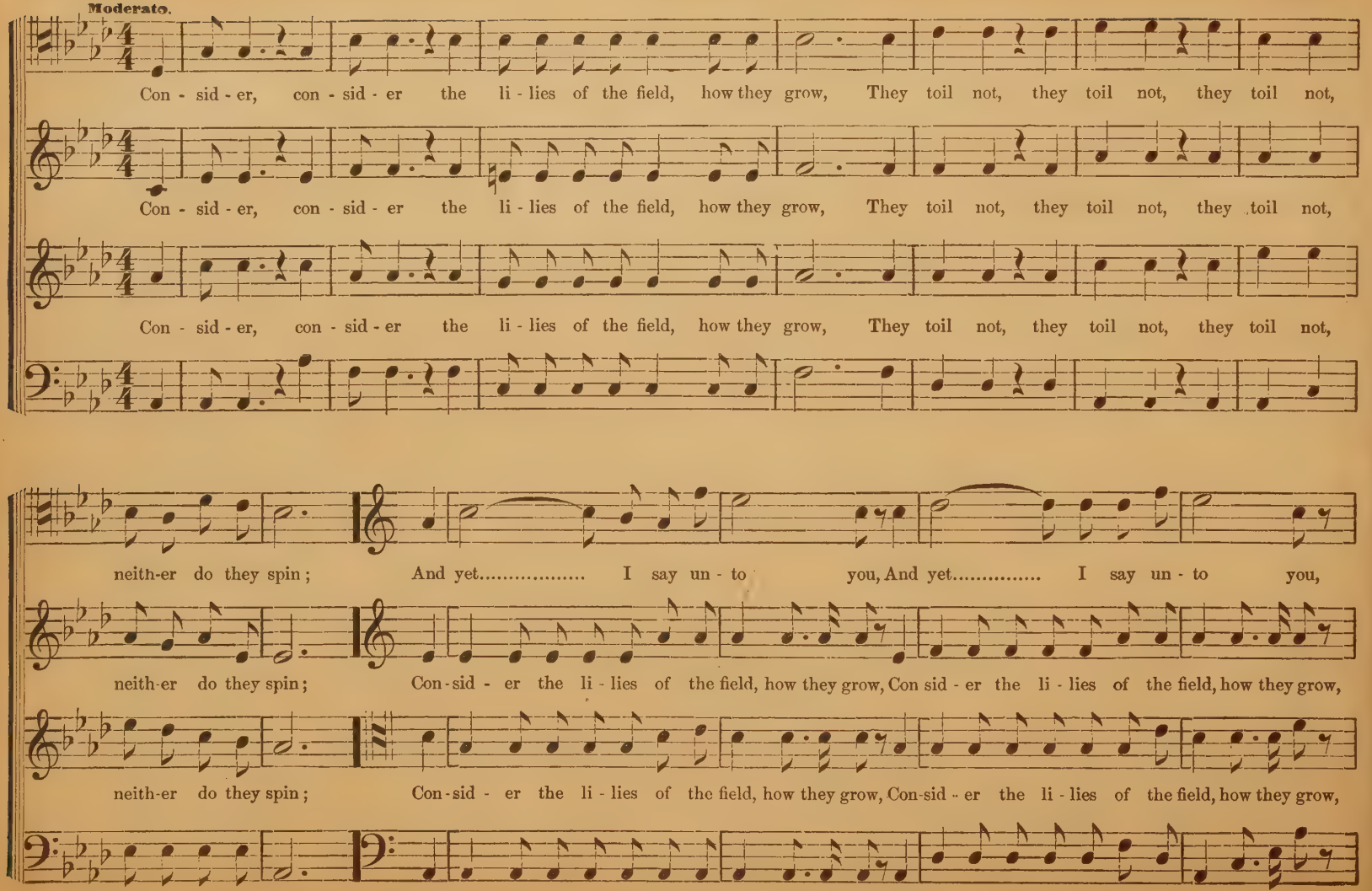
Fine.

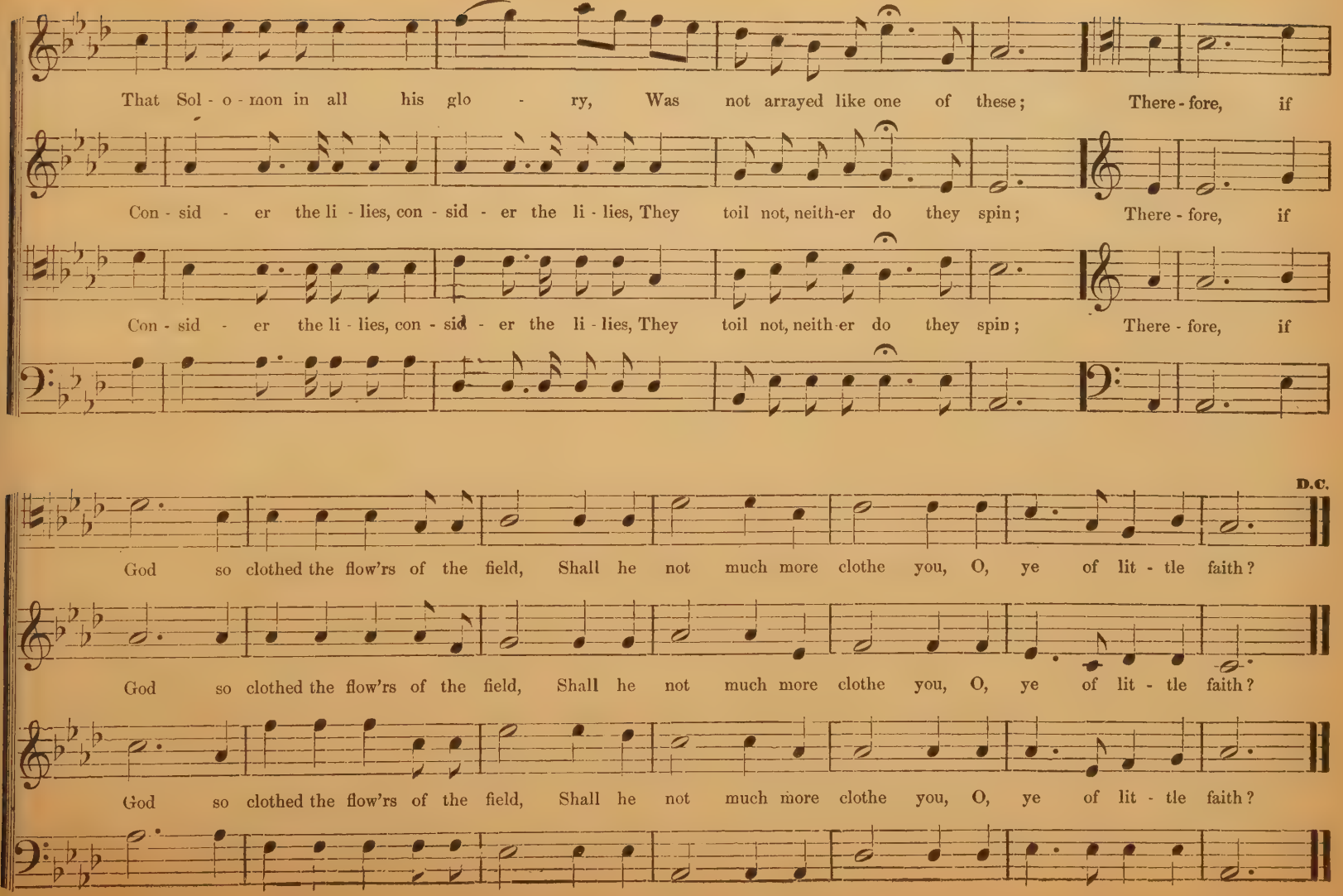
ev - er more, for - ev - er more, for - ev - er - more, A - men. Sing un - to the Lord, un - to the Lord,

Fine.

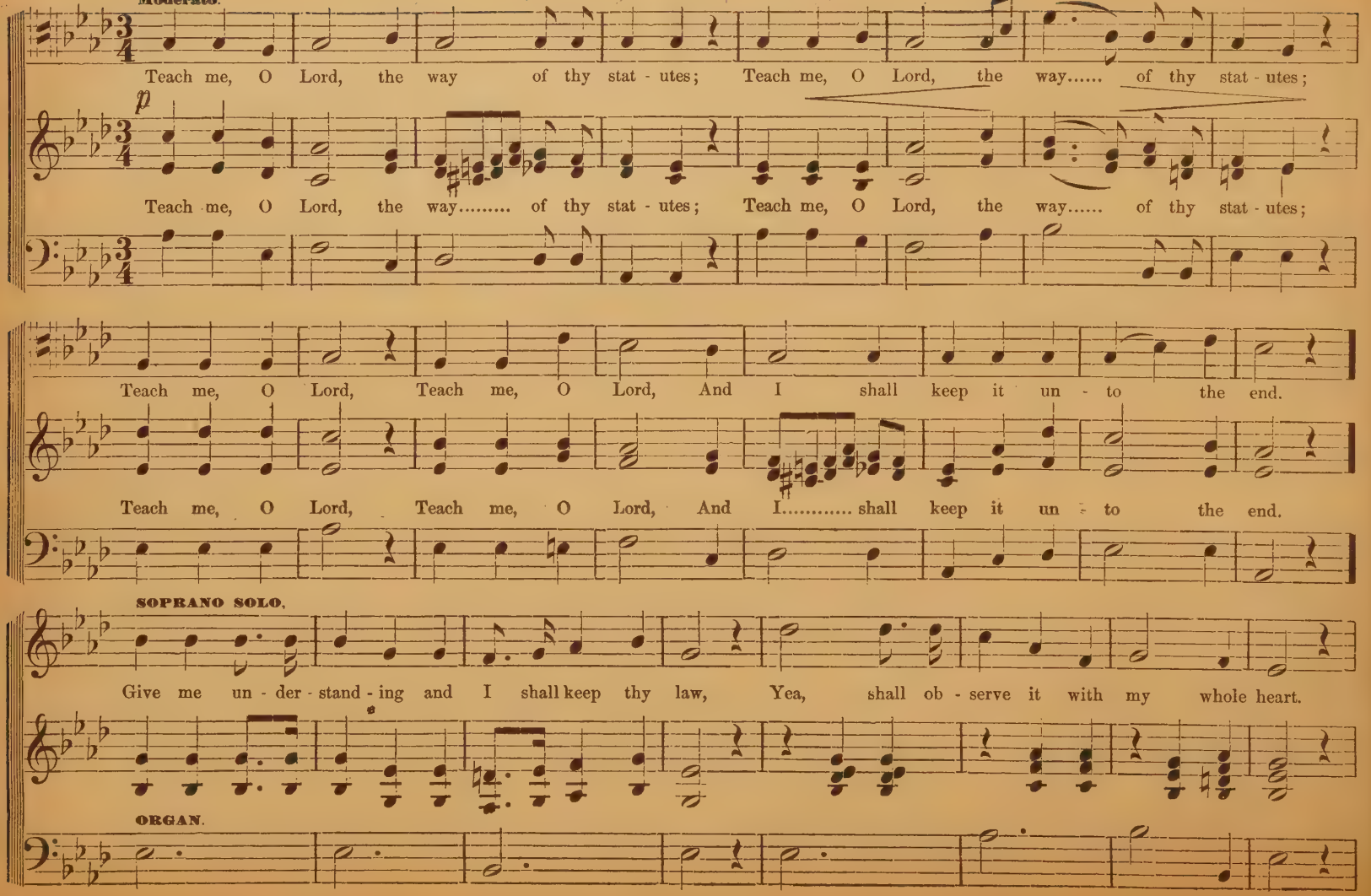
ev - er more, for - ev - er more, for - ev - er more, A - men. Sing un - to the Lord, un - to the Lord,
Sing..... un - to the Lord, O,

Sing un-to the Lord for- ev- er- more, Sing un-to the Lord, And sound his praise, Sing un-to the Lord and sound his
Sing un-to the Lord for - ev- er -more, Sing un-to the Lord, And sound his praise, Sing un-to the Lord and sound his
sing..... un-to the Lord, O sing..... un-to the Lord,..... and sound his praise..... for - ev - er-
praise for-ev-er-more, sing un-to the Lord un to the Lord, sing un to the Lord for-ev-er more, sing un-to the Lord
praise for- ev- er more, Sing..... un-to the Lord, O sing..... un-to the Lord, O sing..... un-to the
more, sing un to the Lord, un-to the Lerd, sing un-to the Lord for-ev-er-more, sing un-to the Lord
D.S.
and sound his praise, sing un-to the Lord and sound his praise forev-er more. Sing to the Lord for - ev - er - more, sing
Lord,.....and sound his praise..... for- ev- er - more, Sing to the Lord for - ev - er - more, sing.
and sound his praise, sing un-to the Lord and sound his praise for-ev-er more.

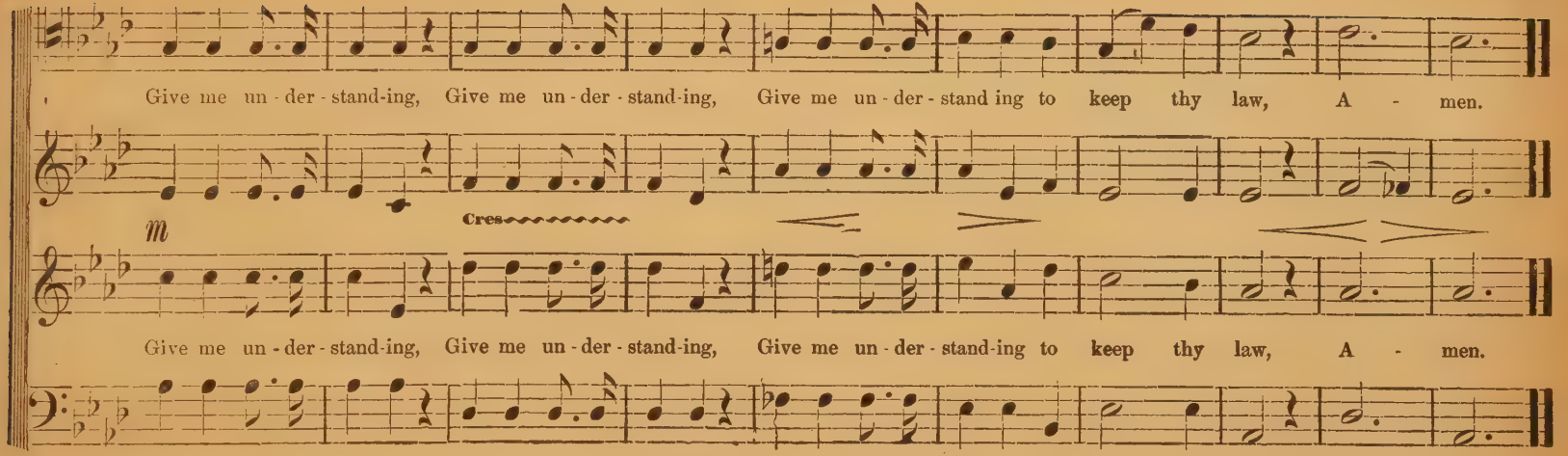
CONSIDER THE LILIES.

J. F. KINSEY.

Moderato.
Con - sid - er, con - sid - er the li - lies of the field, how they grow, They toil not, they toil not, they toil not,
Con - sid - er, con - sid - er the li - lies of the field, how they grow, They toil not, they toil not, they toil not,
Con - sid - er, con - sid - er the li - lies of the field, how they grow, They toil not, they toil not, they toil not,
neith-er do they spin; And yet..... I say un - to you, And yet..... I say un - to you,
neith-er do they spin; Con-sid - er the li - lies of the field, how they grow, Con sid - er the li - lies of the field, how they grow,
neith-er do they spin; Con-sid - er the li - lies of the field, how they grow, Con-sid - er the li - lies of the field, how they grow,


That Sol - o - mon in all his glo - ry, Was not arrayed like one of these; There - fore, if
Con - sid - er the li - lies, con - sid - er the li - lies, They toil not, neith-er do they spin; There - fore, if
Con - sid - er the li - lies, con - sid - er the li - lies, They toil not, neith-er do they spin; There - fore, if
D.C.
God so clothed the flow'rs of the field, Shall he not much more clothe you, O, ye of lit - tle faith?
God so clothed the flow'rs of the field, Shall he not much more clothe you, O, ye of lit - tle faith?
God so clothed the flow'rs of the field, Shall he not much more clothe you, O, ye of lit - tle faith?

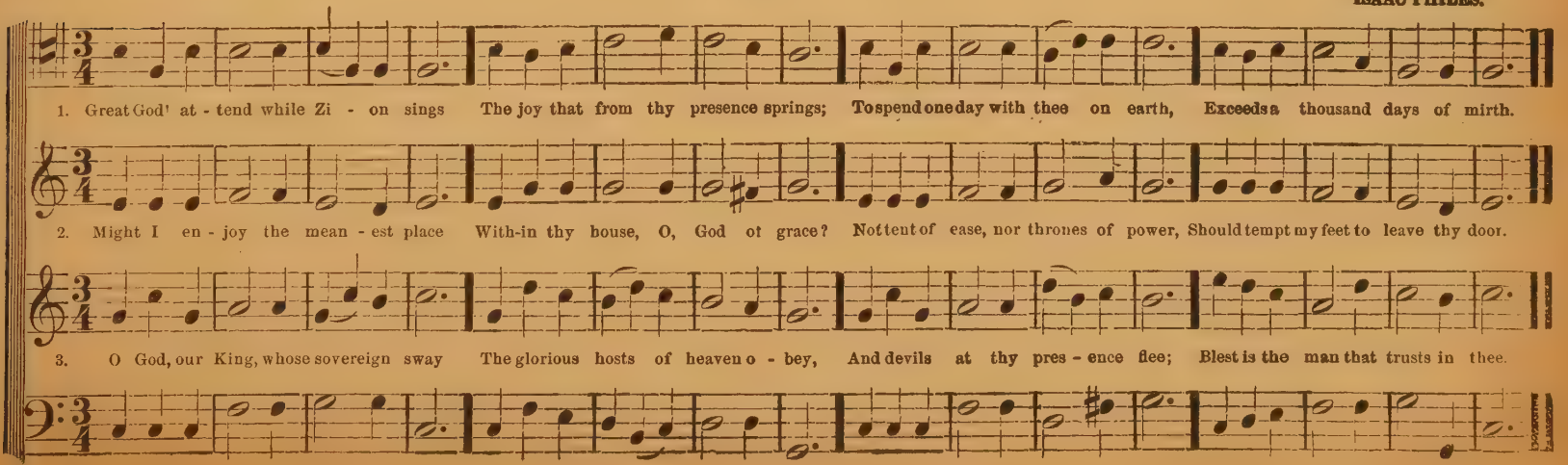
TEACH ME, O LORD.

IRVIN J. HEFFLEY.

Moderato.
Teach me, O Lord, the way of thy stat - utes; Teach me, O Lord, the way..... of thy stat - utes;
p
Teach me, O Lord, the way..... of thy stat - utes; Teach me, O Lord, the way..... of thy stat - utes;
Teach me, O Lord, Teach me, O Lord, And I shall keep it un - to the end.
Teach me, O Lord, Teach me, O Lord, And I..... shall keep it un - to the end.
SOPRANO SOLO.
Give me un - der - stand - ing and I shall keep thy law, Yea, shall ob - serve it with my whole heart.
ORGAN.


Give me un - der - stand-ing, Give me un - der - stand-ing, Give me un - der - stand ing to keep thy law, A - men.
m
Cres
Give me un - der - stand-ing, Give me un - der - stand-ing, Give me un - der - stand-ing to keep thy law, A - men.

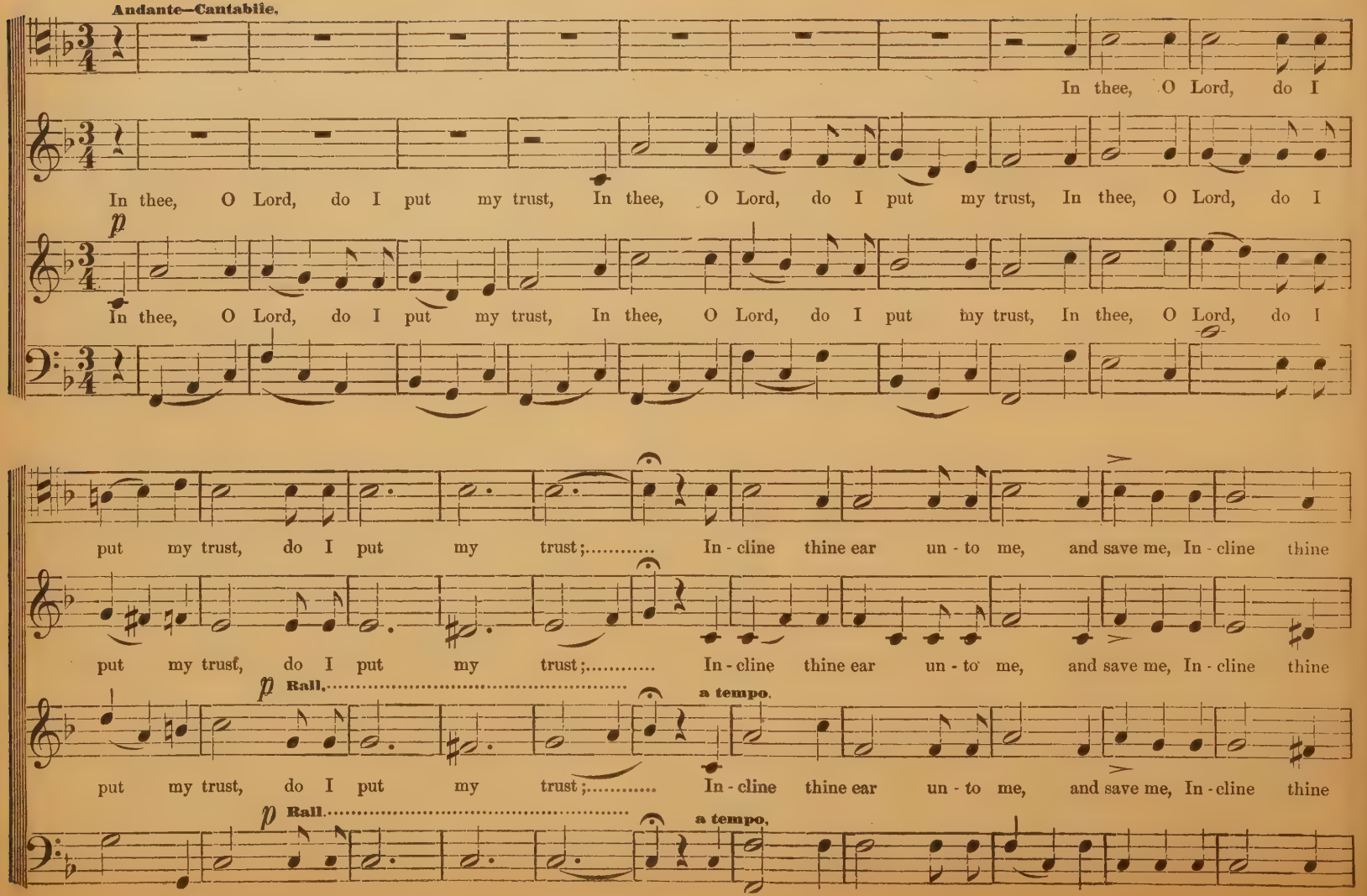
TOLEDO. L. M.

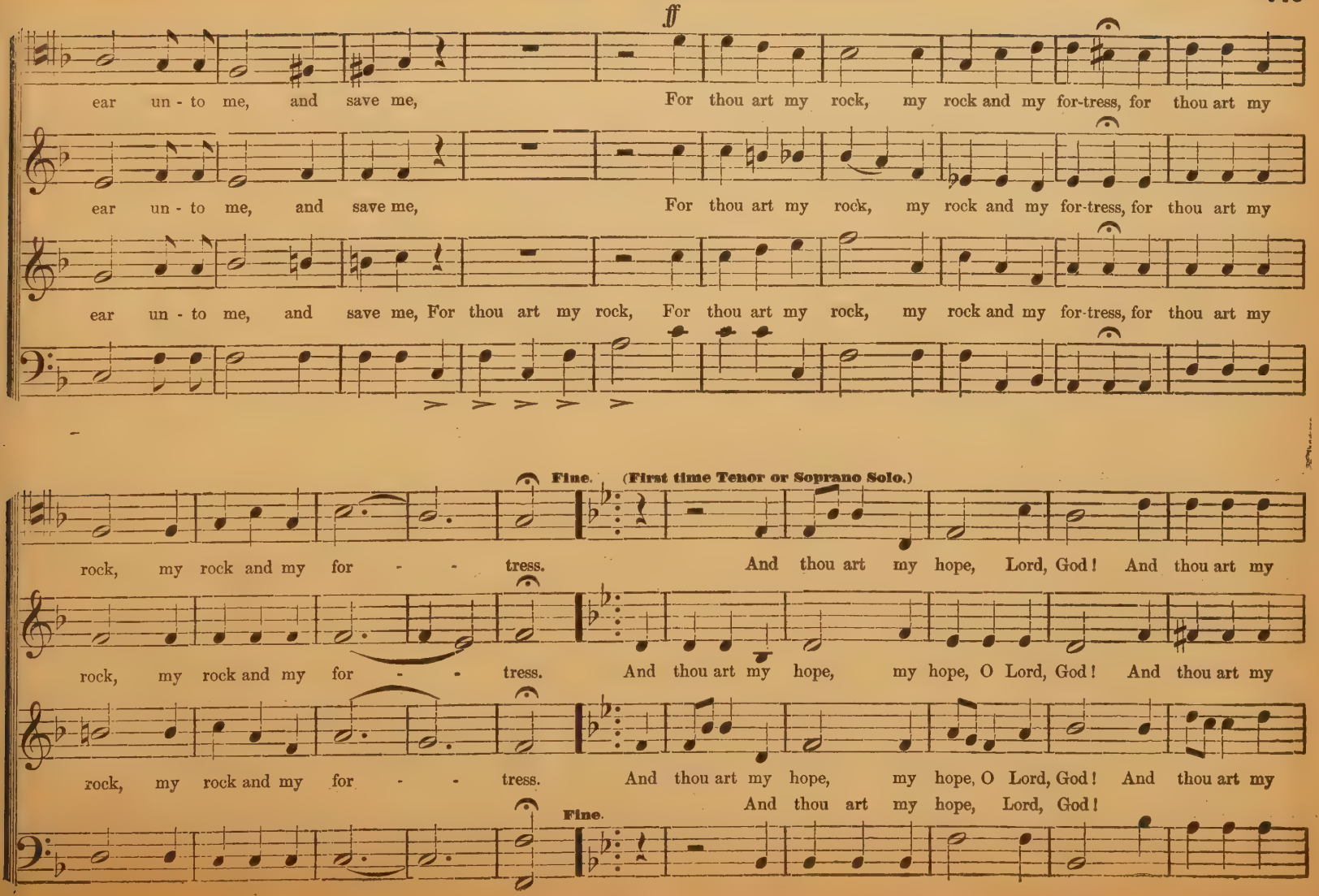
ISAAC PHILES.


1. Great God! at - tend while Zi - on sings The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.
2. Might I en - joy the mean - est place With-in thy house, O, God of grace? Not tent of ease, nor thrones of power, Should tempt my feet to leave thy door.
3. O God, our King, whose sovereign sway The glorious hosts of heaven o - bey, And devils at thy pres - ence flee; Blest is the man that trusts in thee.

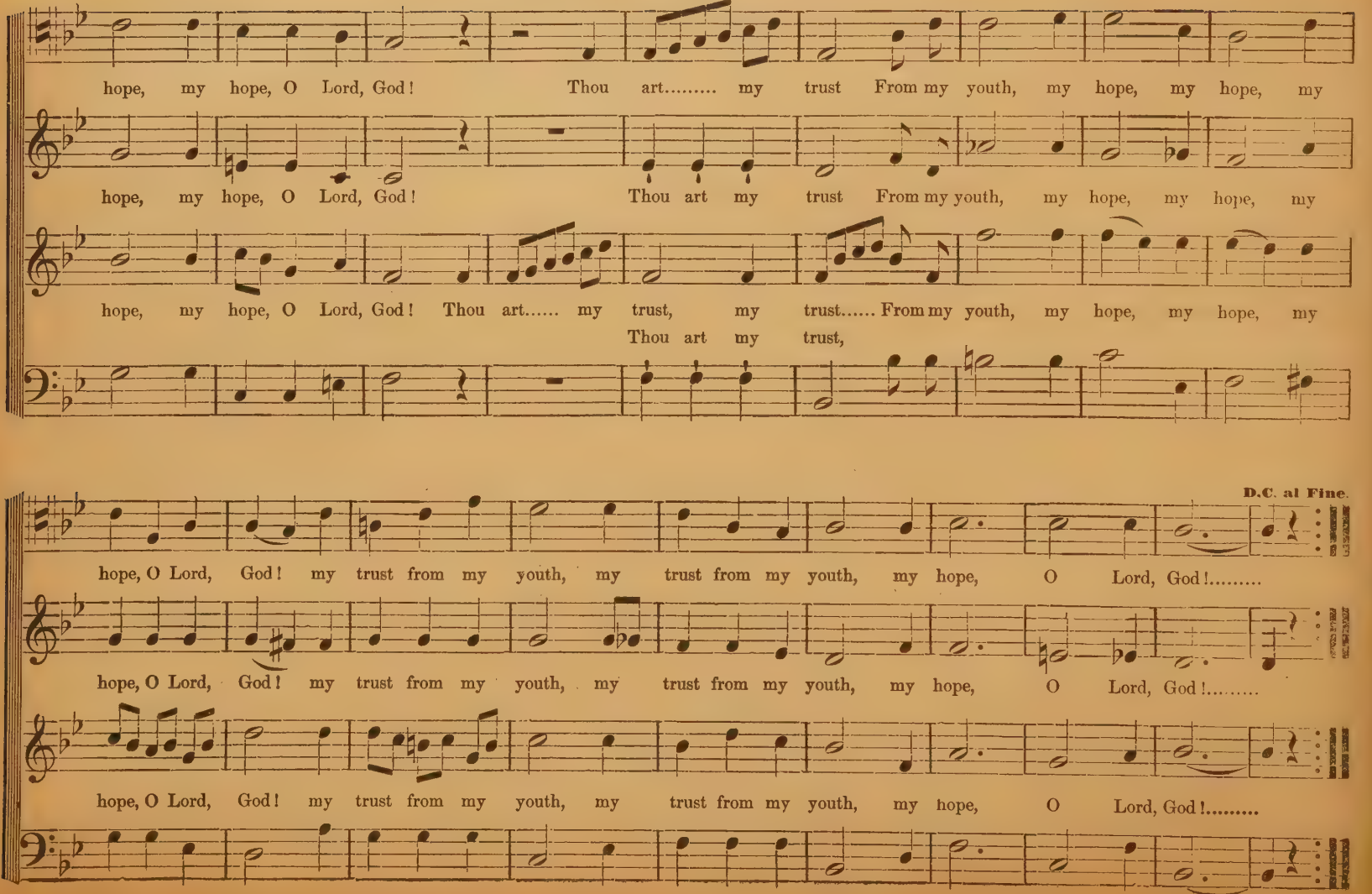
IN THEE, O LORD.

W. H. PONTIUS.

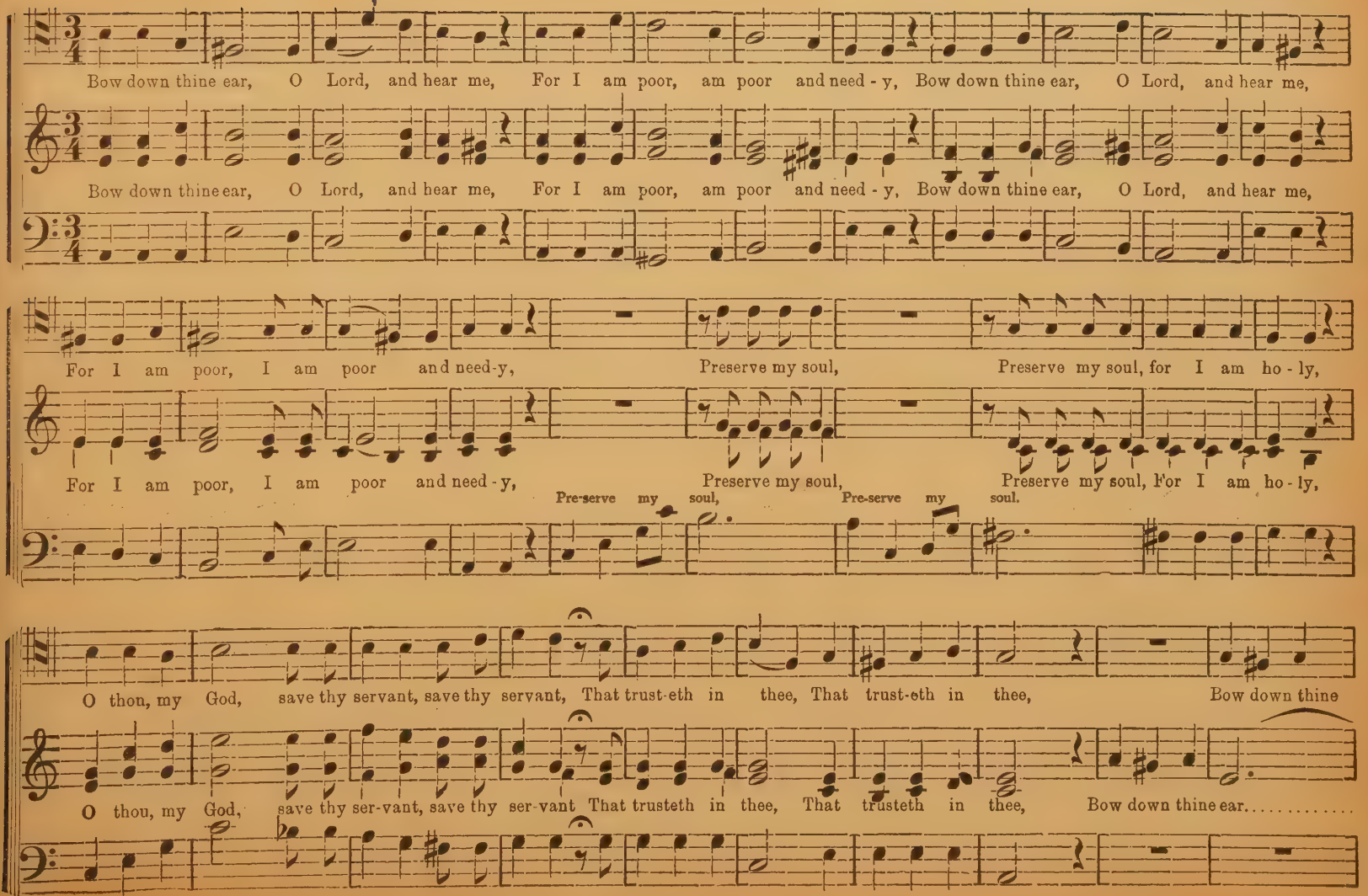

Andante—Cantabile.
In thee, O Lord, do I
In thee, O Lord, do I put my trust, In thee, O Lord, do I put my trust, In thee, O Lord, do I
p
In thee, O Lord, do I put my trust, In thee, O Lord, do I put my trust, In thee, O Lord, do I
put my trust, do I put my trust;..... In - cline thine ear un - to me, and save me, In - cline thine
put my trust, do I put my trust;..... In - cline thine ear un - to me, and save me, In - cline thine
p Rall.....
a tempo.
put my trust, do I put my trust;..... In - cline thine ear un - to me, and save me, In - cline thine
p Rall.....
a tempo.


ff
ear un - to me, and save me, For thou art my rock, my rock and my for-tress, for thou art my
ear un - to me, and save me, For thou art my rock, my rock and my for-tress, for thou art my
ear un - to me, and save me, For thou art my rock, For thou art my rock, my rock and my for-tress, for thou art my
Fine. (First time Tenor or Soprano Solo.)
rock, my rock and my for - - tress. And thou art my hope, Lord, God! And thou art my
rock, my rock and my for - - tress. And thou art my hope, my hope, O Lord, God! And thou art my
rock, my rock and my for - - tress. And thou art my hope, my hope, O Lord, God! And thou art my
Fine.
And thou art my hope, Lord, God!

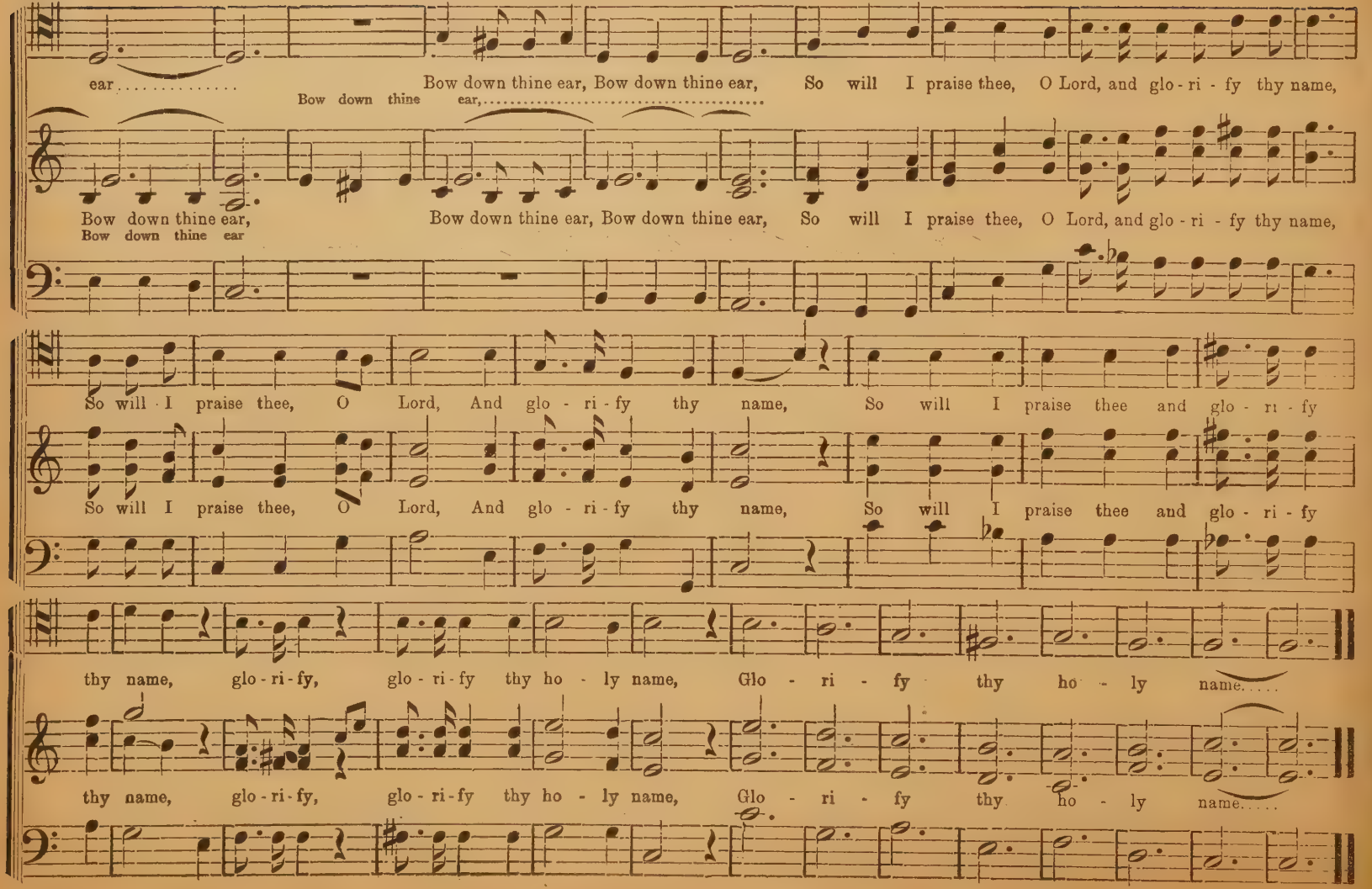
IN THEE, O LORD,—Concluded.


hope, my hope, O Lord, God! Thou art..... my trust From my youth, my hope, my hope, my
hope, my hope, O Lord, God! Thou art my trust From my youth, my hope, my hope, my
hope, my hope, O Lord, God! Thou art..... my trust, my trust..... From my youth, my hope, my hope, my
Thou art my trust,
D.C. al Fine.
hope, O Lord, God! my trust from my youth, my trust from my youth, my hope, O Lord, God!.....
hope, O Lord, God! my trust from my youth, my trust from my youth, my hope, O Lord, God!.....
hope, O Lord, God! my trust from my youth, my trust from my youth, my hope, O Lord, God!.....

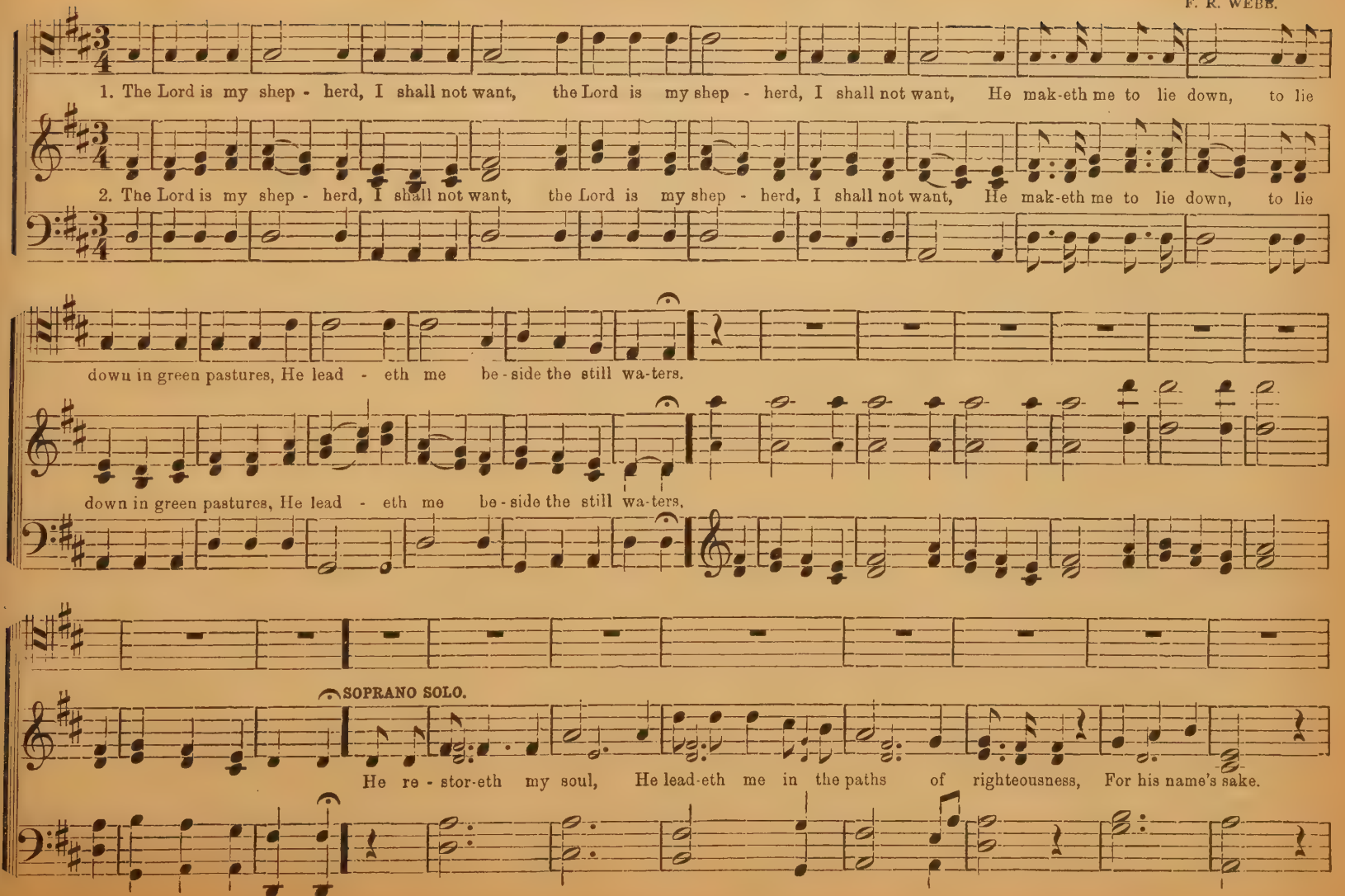
BOW DOWN THINE EAR.

J. J. JELLEY.

Bow down thine ear, O Lord, and hear me, For I am poor, am poor and need - y, Bow down thine ear, O Lord, and hear me,
Bow down thine ear, O Lord, and hear me, For I am poor, am poor and need - y, Bow down thine ear, O Lord, and hear me,
For I am poor, I am poor and need-y, Preserve my soul, Preserve my soul, for I am ho - ly,
For I am poor, I am poor and need - y, Preserve my soul, Preserve my soul, For I am ho - ly,
Pre-serve my soul, Pre-serve my soul.
O thou, my God, save thy servant, save thy servant, That trust-eth in thee, That trust-eth in thee, Bow down thine
O thou, my God, save thy ser-vant, save thy ser-vant That trusteth in thee, That trusteth in thee, Bow down thine ear.....

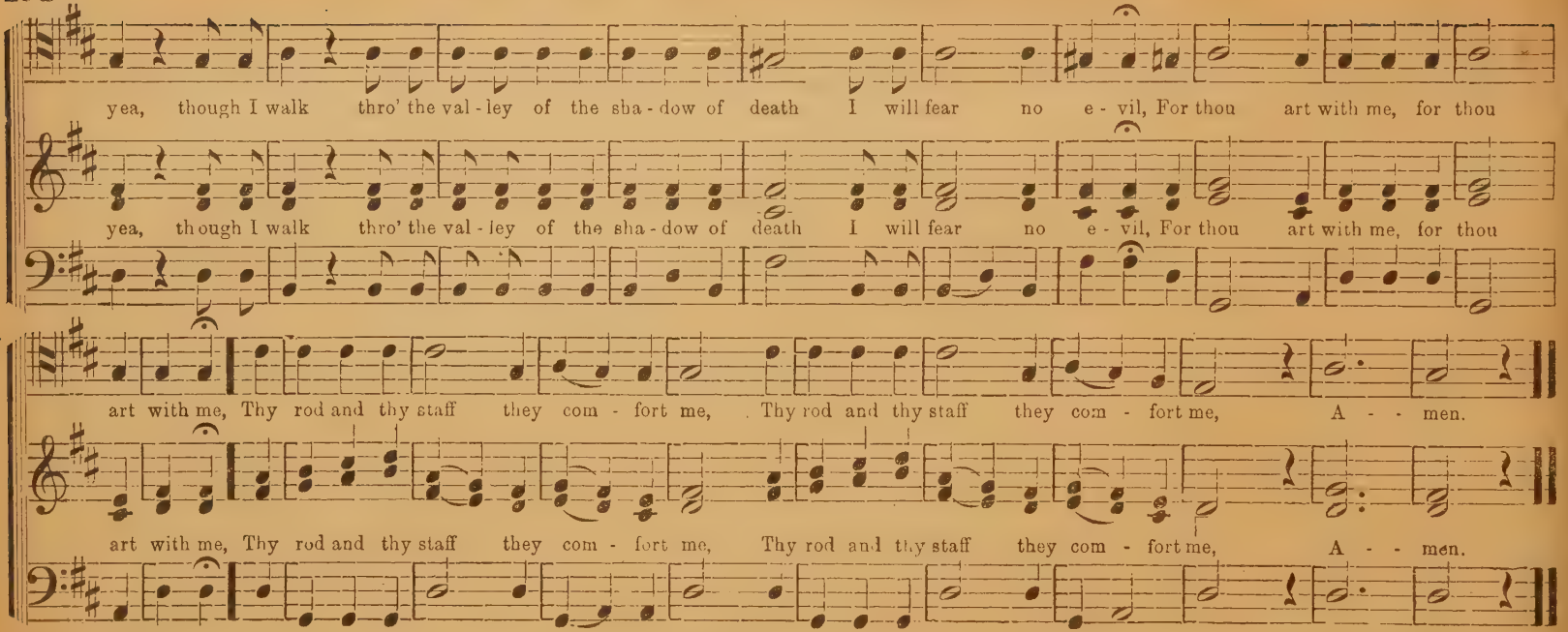
BOW DOWN THINE EAR.—Concluded.


ear.....
Bow down thine ear, Bow down thine ear, So will I praise thee, O Lord, and glo - ri - fy thy name,
Bow down thine ear,.....
Bow down thine ear,
Bow down thine ear
Bow down thine ear, Bow down thine ear, So will I praise thee, O Lord, and glo - ri - fy thy name,
So will I praise thee, O Lord, And glo - ri - fy thy name, So will I praise thee and glo - ri - fy
So will I praise thee, O Lord, And glo - ri - fy thy name, So will I praise thee and glo - ri - fy
thy name, glo - ri - fy, glo - ri - fy thy ho - ly name, Glo - ri - fy thy ho - ly name.....
thy name, glo - ri - fy, glo - ri - fy thy ho - ly name, Glo - ri - fy thy ho - ly name.....

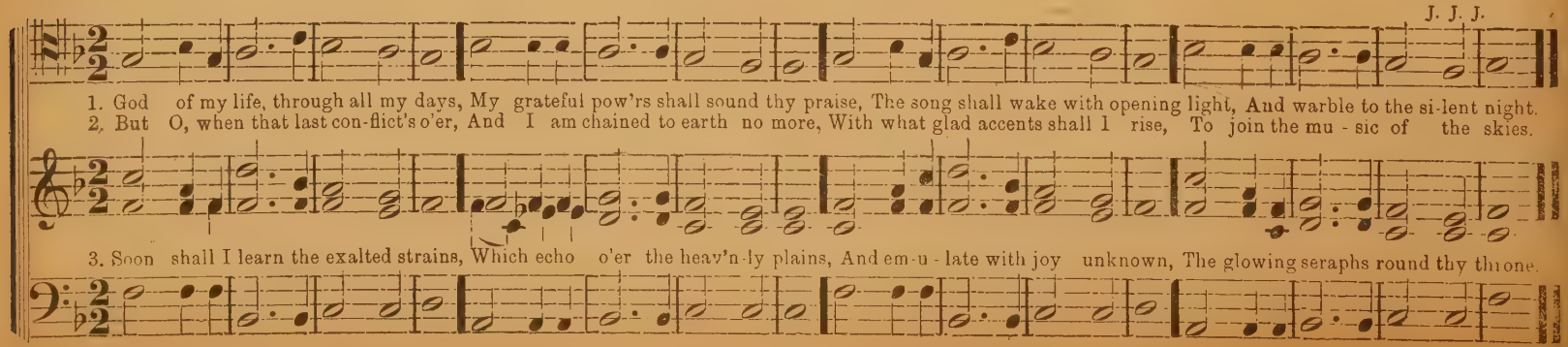
THE LORD IS MY SHEPHERD.

F. R. WEBB.

1. The Lord is my shep - herd, I shall not want, the Lord is my shep - herd, I shall not want, He mak-eth me to lie down, to lie
2. The Lord is my shep - herd, I shall not want, the Lord is my shep - herd, I shall not want, He mak-eth me to lie down, to lie
down in green pastures, He lead - eth me be - side the still wa-ters.
down in green pastures, He lead - eth me be - side the still wa-ters.
SOPRANO SOLO.
He re - stor-eth my soul, He lead-eth me in the paths of righteousness, For his name's sake.

THE LORD IS MY SHEPHERD.—Concluded.

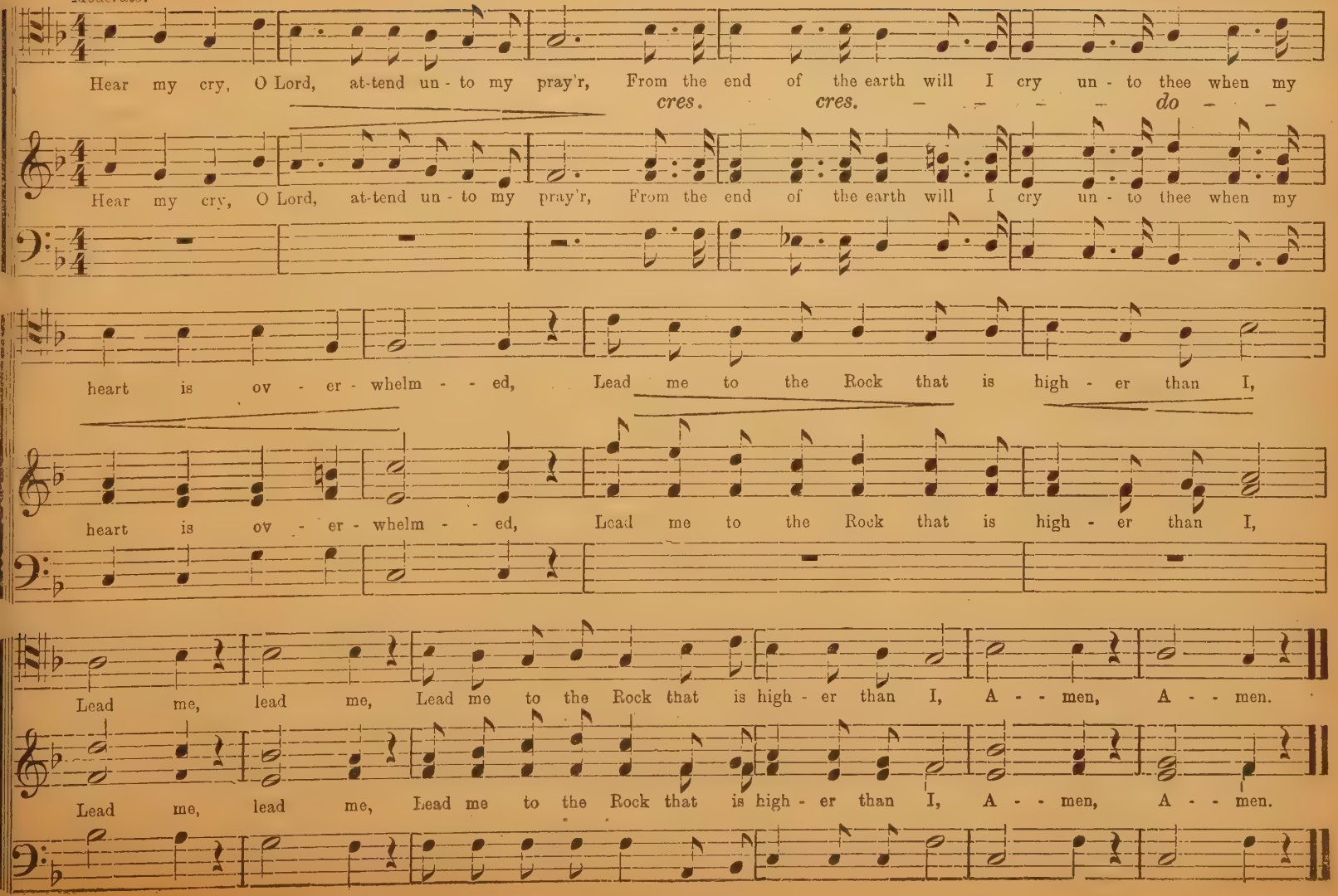

yea, though I walk thro' the val - ley of the sha - dow of death I will fear no e - vil, For thou art with me, for thou
yea, though I walk thro' the val - ley of the sha - dow of death I will fear no e - vil, For thou art with me, for thou
art with me, Thy rod and thy staff they com - fort me, Thy rod and thy staff they com - fort me, A - - men.
art with me, Thy rod and thy staff they com - fort me, Thy rod and thy staff they com - fort me, A - - men.

EWING. L. M.


J. J. J.
1. God of my life, through all my days, My grateful pow'rs shall sound thy praise, The song shall wake with opening light, And warble to the si-lent night.
2. But O, when that last con-flict's o'er, And I am chained to earth no more, With what glad accents shall I rise, To join the mu - sic of the skies.
3. Soon shall I learn the exalted strains, Which echo o'er the heav'n-ly plains, And em-u - late with joy unknown, The glowing seraphs round thy throne.

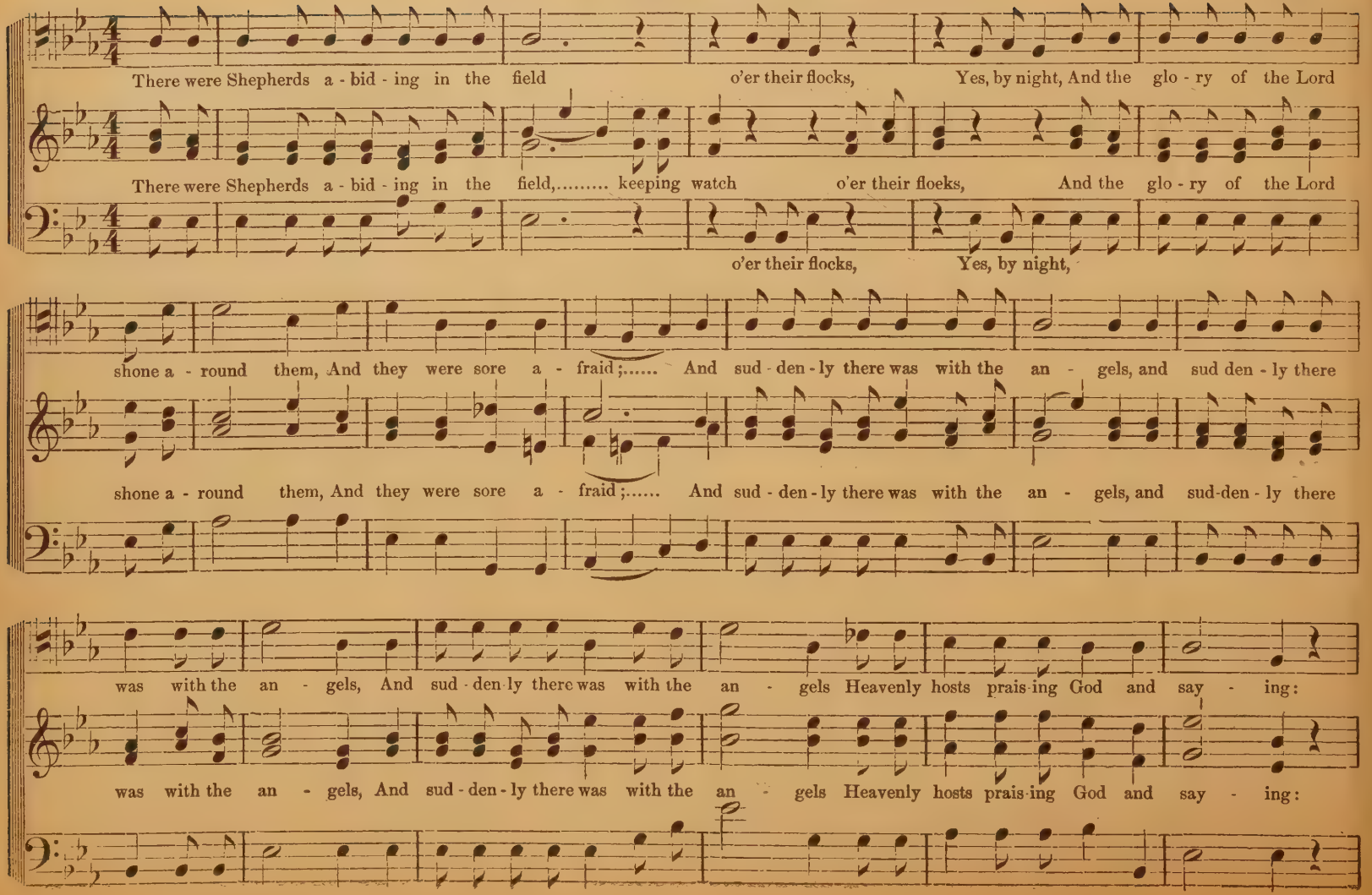
HEAR MY CRY, O GOD.

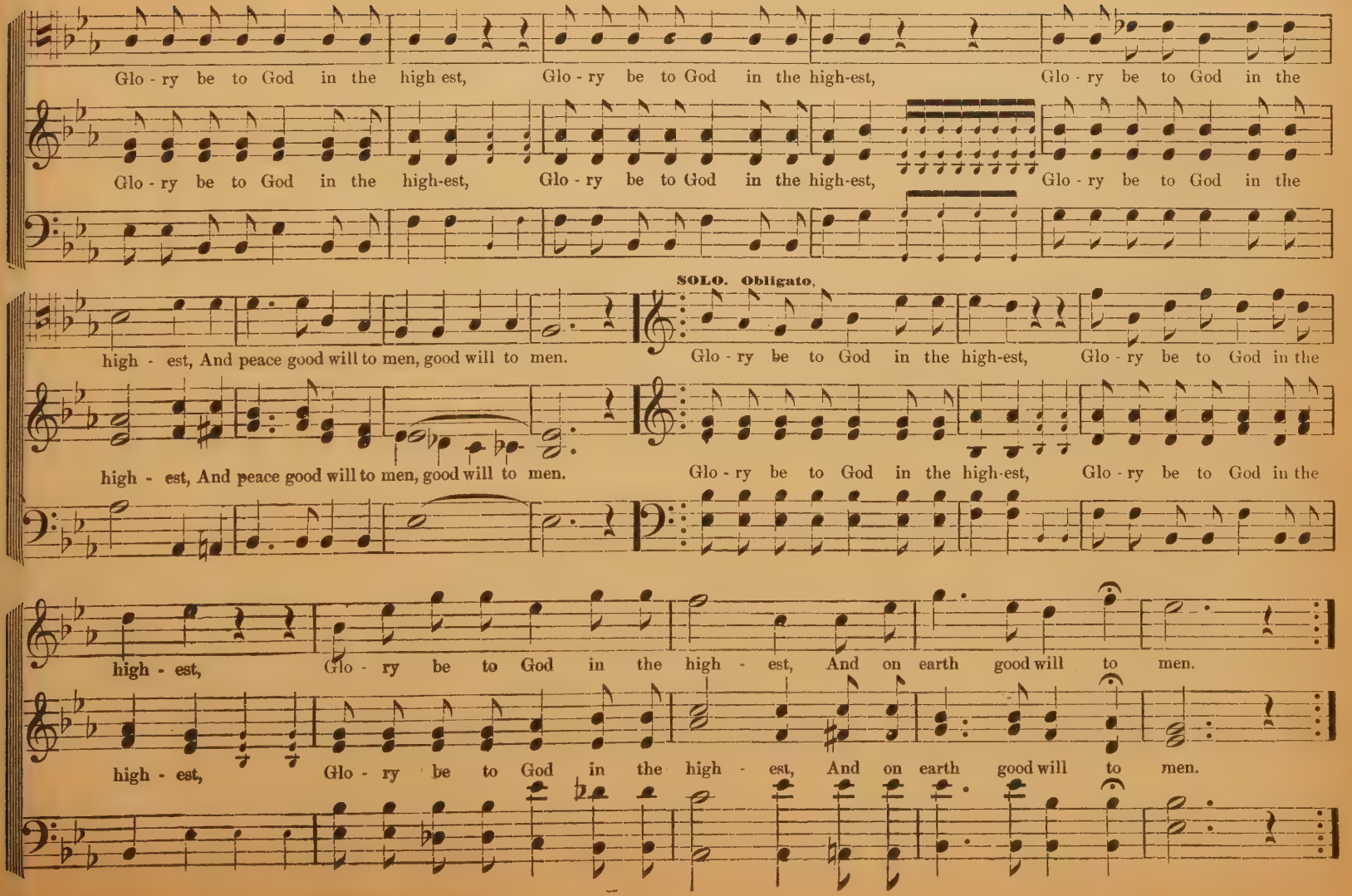
Moderato.

FRANK M. DAVIS.

Hear my cry, O Lord, at-tend un - to my pray'r, From the end of the earth will I cry un - to thee when my
cres.
cres.
do
Hear my cry, O Lord, at-tend un - to my pray'r, From the end of the earth will I cry un - to thee when my
heart is ov - er - whelm - - ed, Lead me to the Rock that is high - er than I,
heart is ov - er - whelm - - ed, Lead me to the Rock that is high - er than I,
Lead me, lead me, Lead me to the Rock that is high - er than I, A - - men, A - - men.
Lead me, lead me, Lead me to the Rock that is high - er than I, A - - men, A - - men.

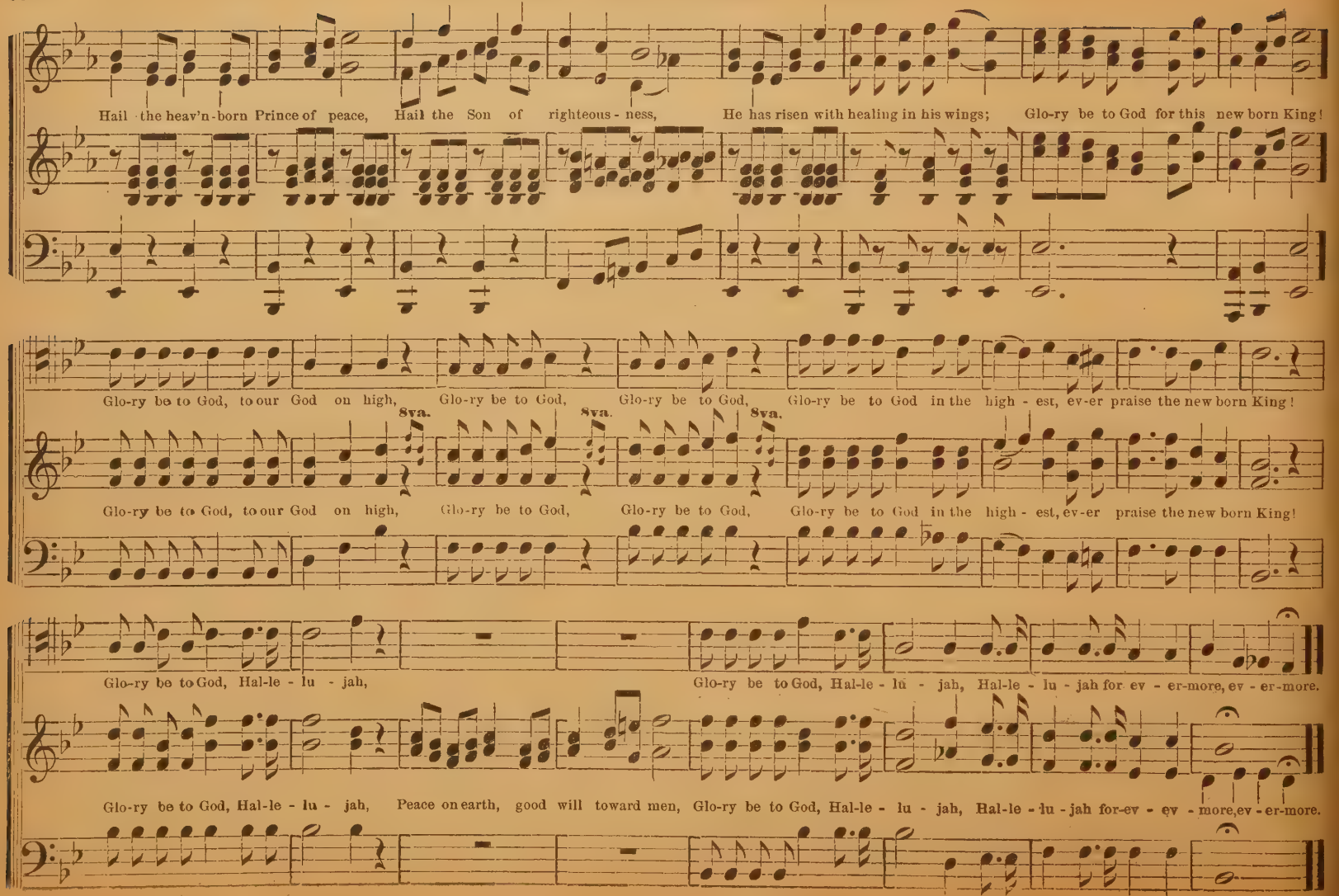
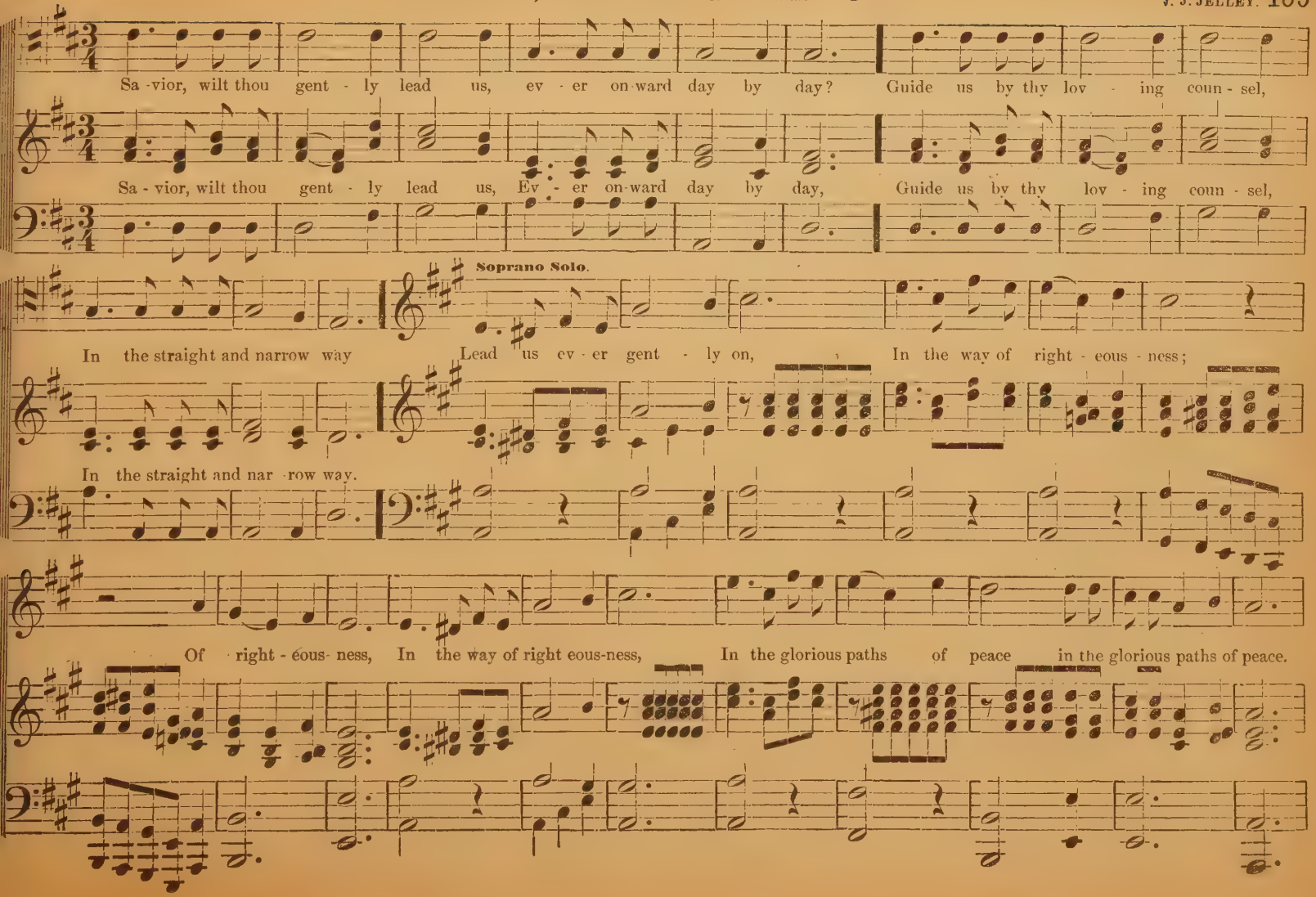
CHRISTMAS ANTHEM.

Dedicated to the "SALEM REFORMED CHOIR," Salem, Pa.

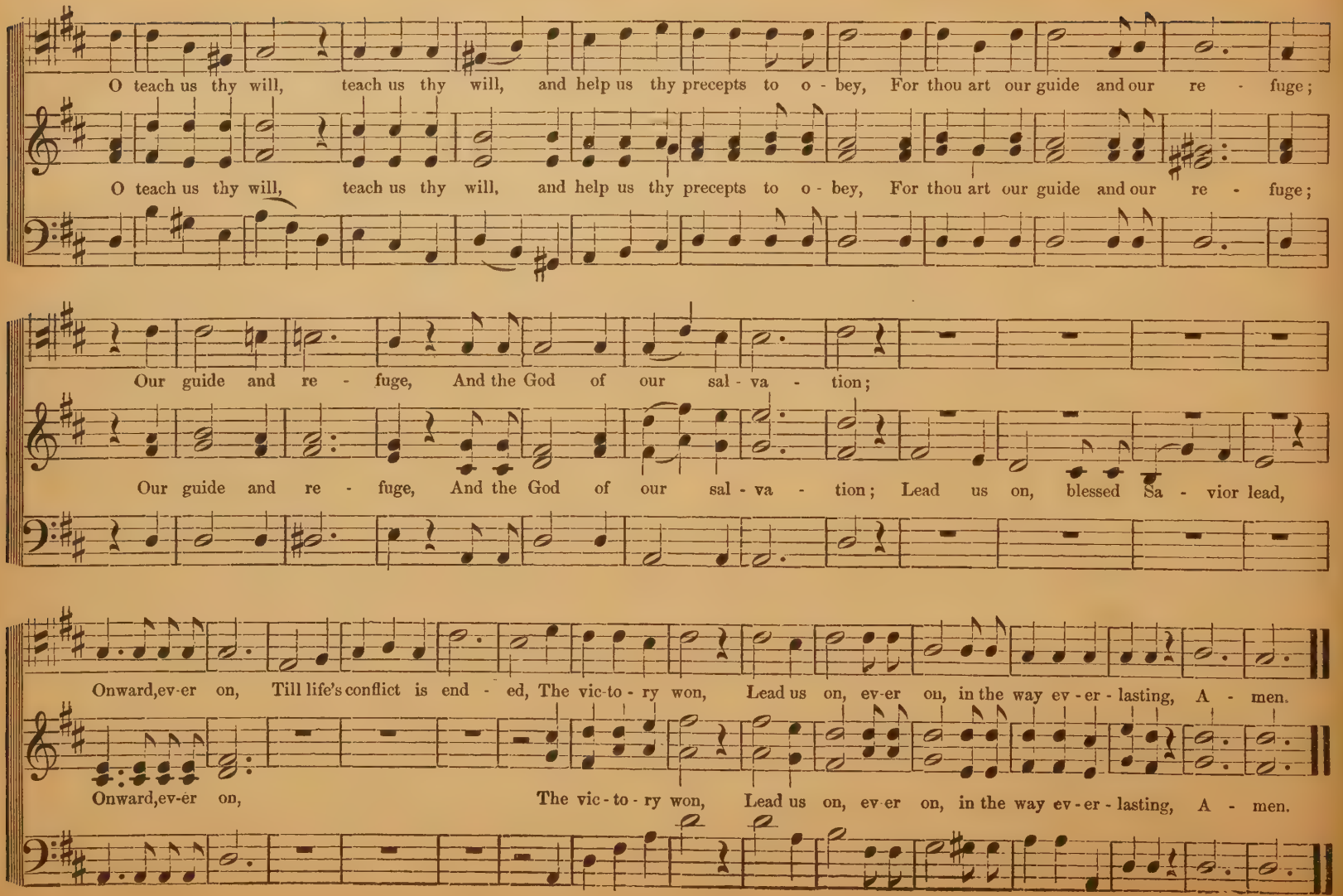
S. G. SMITH.

There were Shepherds a - bid - ing in the field o'er their flocks, Yes, by night, And the glo - ry of the Lord
There were Shepherds a - bid - ing in the field,..... keeping watch o'er their flocks, And the glo - ry of the Lord
o'er their flocks, Yes, by night,
shone a - round them, And they were sore a - fraid;..... And sud - den - ly there was with the an - gels, and sud den - ly there
shone a - round them, And they were sore a - fraid;..... And sud - den - ly there was with the an - gels, and sud-den - ly there
was with the an - gels, And sud - den - ly there was with the an - gels Heavenly hosts prais-ing God and say - ing:
was with the an - gels, And sud - den - ly there was with the an - gels Heavenly hosts prais-ing God and say - ing:


Glo - ry be to God in the high est, Glo - ry be to God in the high-est, Glo - ry be to God in the
Glo - ry be to God in the high-est, Glo - ry be to God in the high-est, Glo - ry be to God in the
high - est, And peace good will to men, good will to men.
SOLO. Obligato.
Glo - ry be to God in the high-est, Glo - ry be to God in the
high - est, And peace good will to men, good will to men.
Glo - ry be to God in the high-est, Glo - ry be to God in the
high - est, Glo - ry be to God in the high - est, And on earth good will to men.
high - est, Glo - ry be to God in the high - est, And on earth good will to men.

CHRISTMAS ANTHEM.—Concluded.

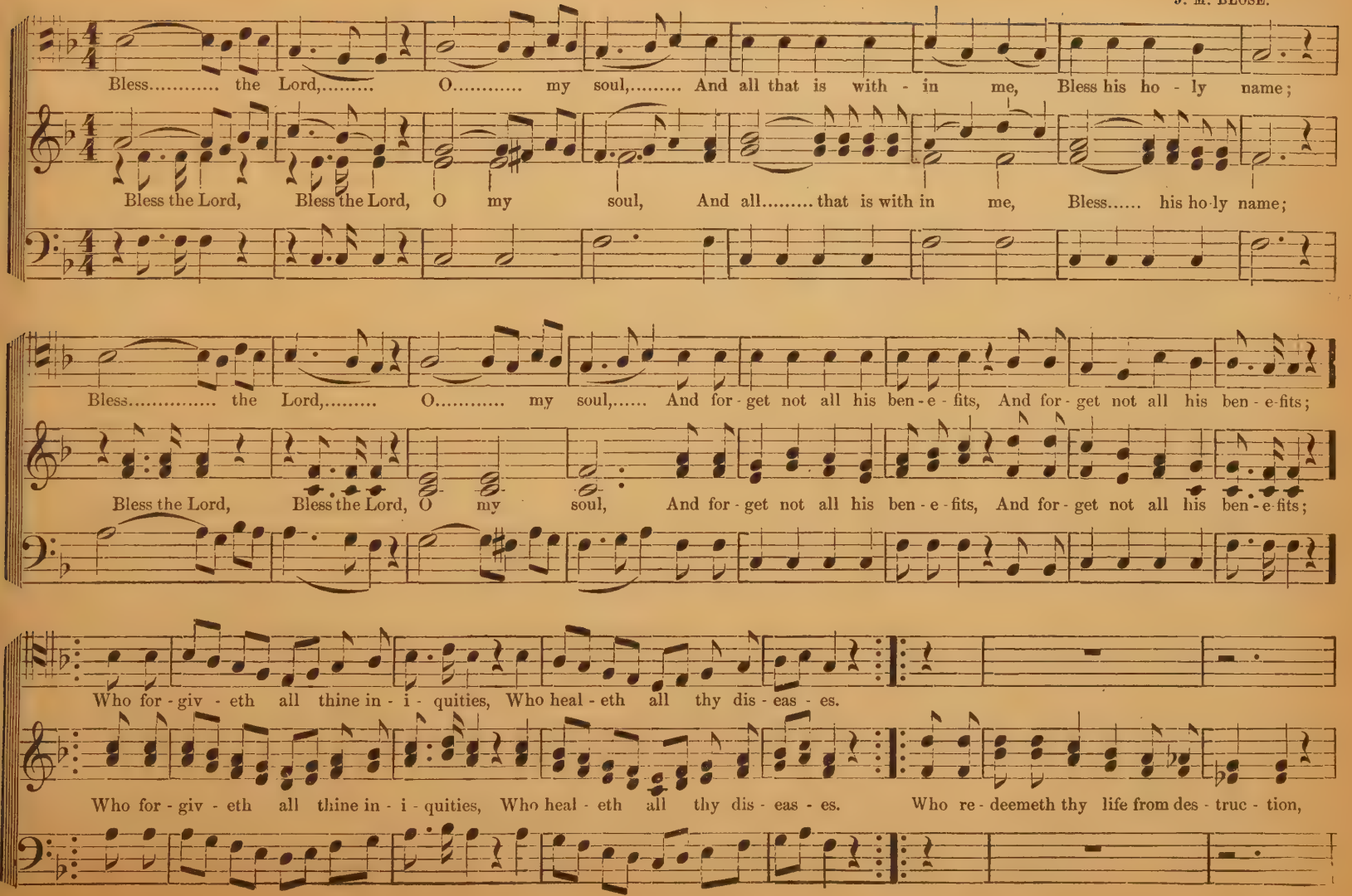

Hail the heav'n-born Prince of peace, Hail the Son of righteous-ness, He has risen with healing in his wings; Glo-ry be to God for this new born King!
Glo-ry be to God, to our God on high, Glo-ry be to God, Glo-ry be to God, Glo-ry be to God in the high-est, ev-er praise the new born King!
8va.
Glo-ry be to God, to our God on high, Glo-ry be to God, Glo-ry be to God, Glo-ry be to God in the high-est, ev-er praise the new born King!
Glo-ry be to God, Hal-le-lu-jah, Glo-ry be to God, Hal-le-lu-jah, Hal-le-lu-jah for ev-er-more, ev-er-more.
Glo-ry be to God, Hal-le-lu-jah, Peace on earth, good will toward men, Glo-ry be to God, Hal-le-lu-jah, Hal-le-lu-jah for-ev-ev-more, ev-er-more.

Sa - vior, wilt thou gent - ly lead us, ev - er on-ward day by day? Guide us by thy lov - ing coun - sel,
Sa - vior, wilt thou gent - ly lead us, Ev - er on-ward day by day, Guide us by thy lov - ing coun - sel,
Soprano Solo.
In the straight and narrow way Lead us ev - er gent - ly on, In the way of right - eous - ness;
In the straight and nar - row way.
Of right - eous- ness, In the way of right eous-ness, In the glorious paths of peace in the glorious paths of peace.

SAVIOR, LEAD US GENTLY ON.—Concluded.

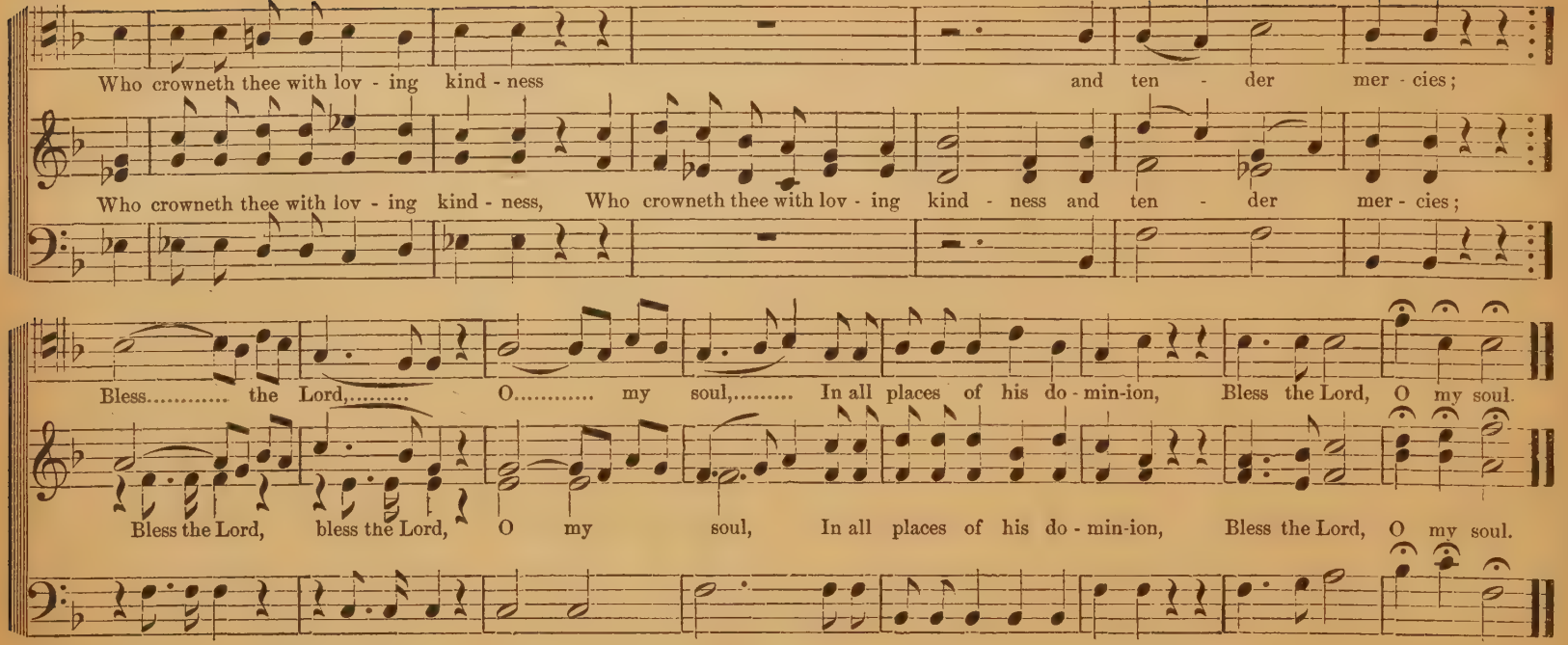

O teach us thy will, teach us thy will, and help us thy precepts to o - bey, For thou art our guide and our re - fuge;
O teach us thy will, teach us thy will, and help us thy precepts to o - bey, For thou art our guide and our re - fuge;
Our guide and re - fuge, And the God of our sal - va - tion;
Our guide and re - fuge, And the God of our sal - va - tion; Lead us on, blessed Sa - vior lead,
Onward, ev-er on, Till life's conflict is end - ed, The vic-to - ry won, Lead us on, ev-er on, in the way ev - er - lasting, A - men.
Onward, ev-er on, The vic - to - ry won, Lead us on, ev-er on, in the way ev - er - lasting, A - men.

BLESS THE LORD.

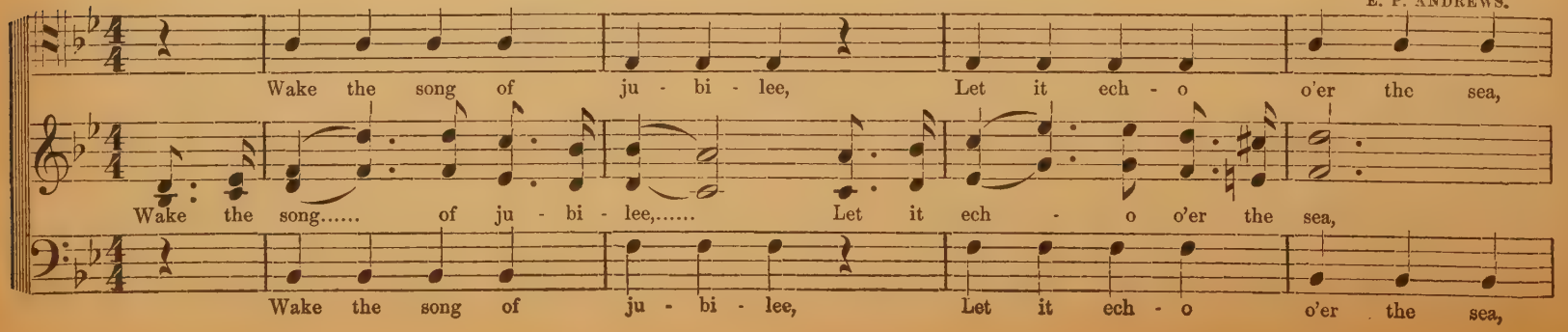
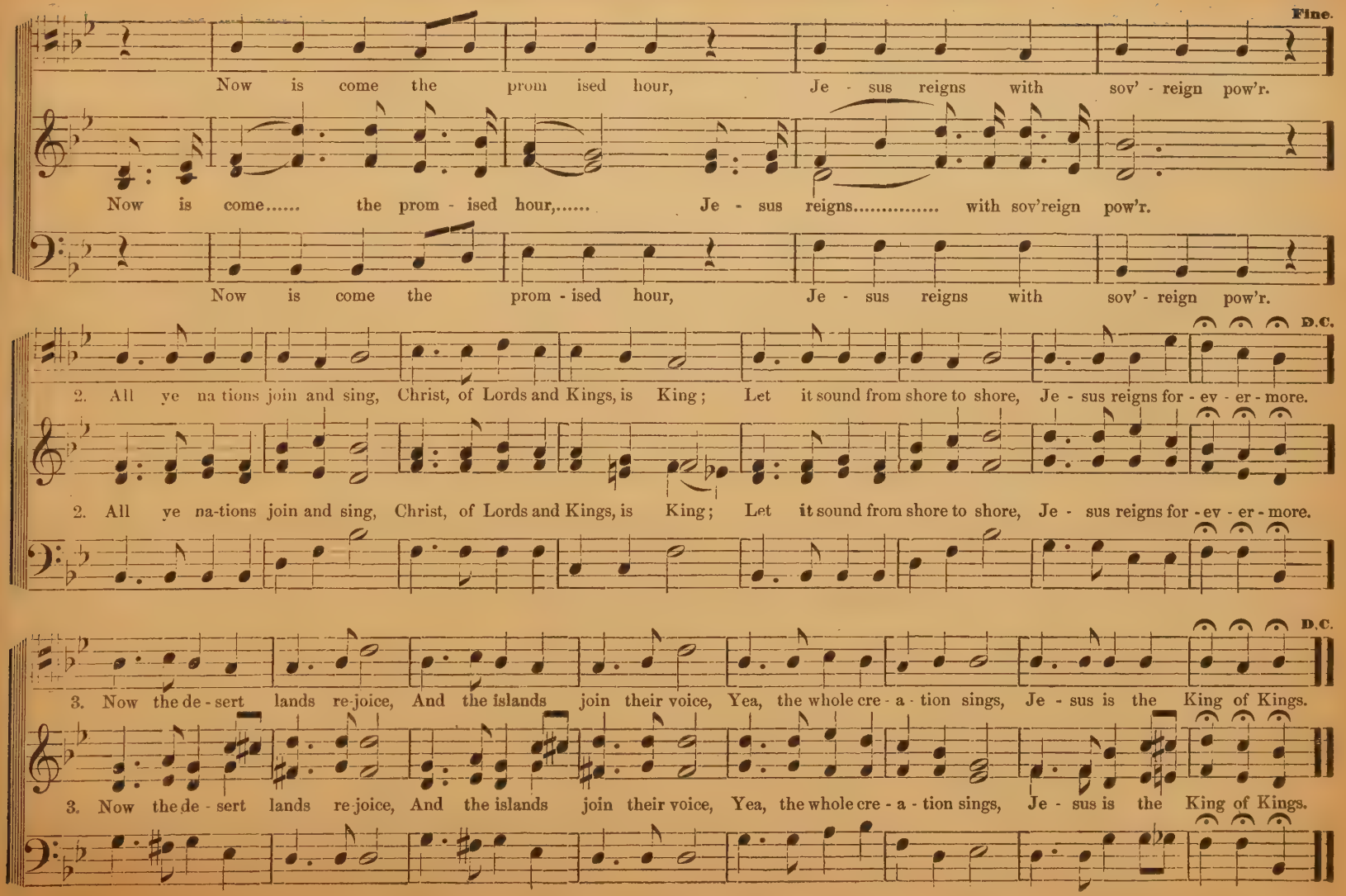
J. M. BLOSE.


Bless..... the Lord,..... O..... my soul,..... And all that is with - in me, Bless his ho - ly name;
Bless the Lord, Bless the Lord, O my soul, And all..... that is with in me, Bless..... his ho-ly name;
Bless..... the Lord,..... O..... my soul,..... And for - get not all his ben - e - fits, And for - get not all his ben - e-fits;
Bless the Lord, Bless the Lord, O my soul, And for - get not all his ben - e - fits, And for - get not all his ben - e-fits;
Who for - giv - eth all thine in - i - quities, Who heal - eth all thy dis - eas - es.
Who for - giv - eth all thine in - i - quities, Who heal - eth all thy dis - eas - es. Who re - deemeth thy life from des - truc - tion,

BLESS THE LORD.—Concluded.

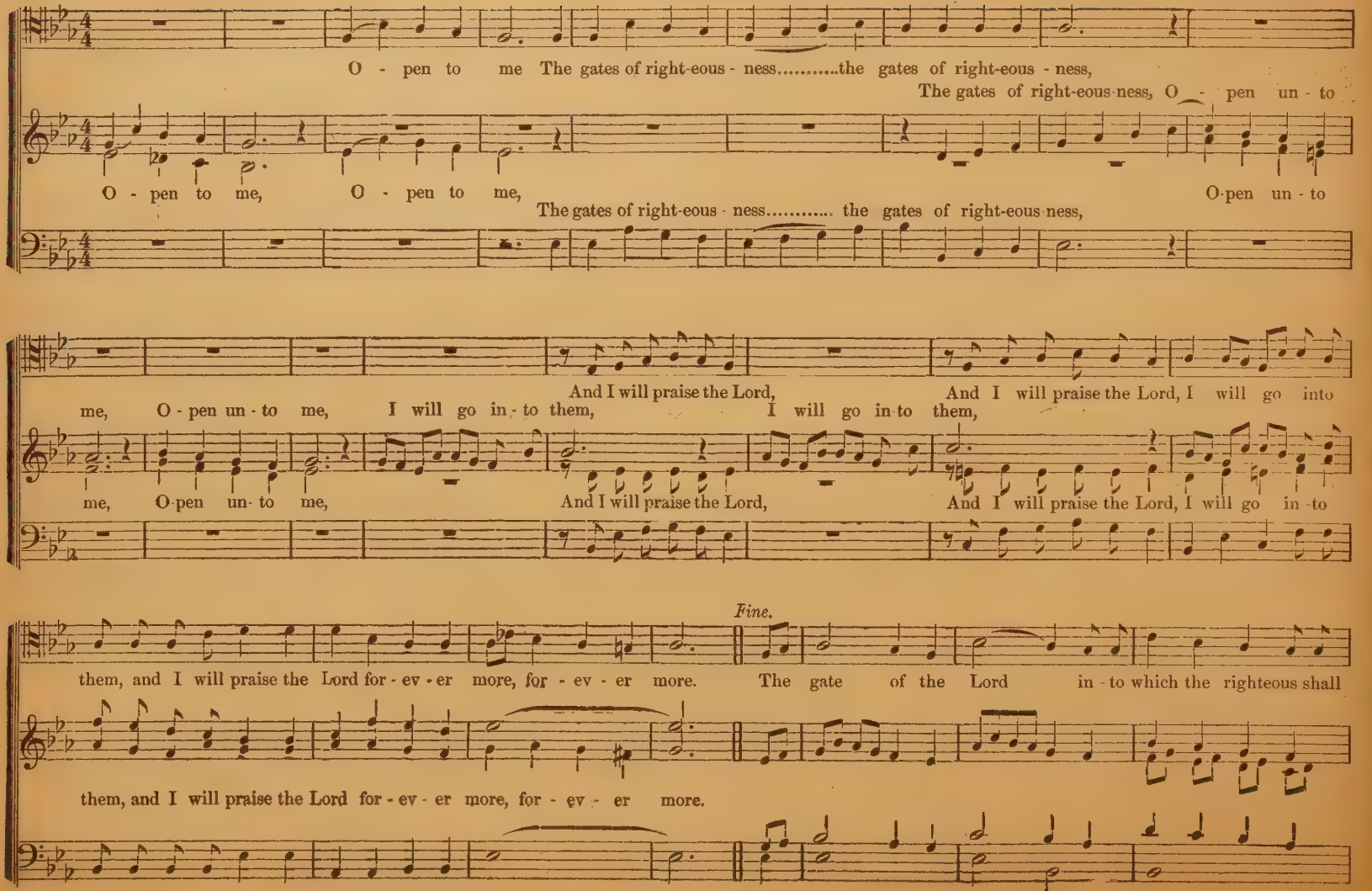
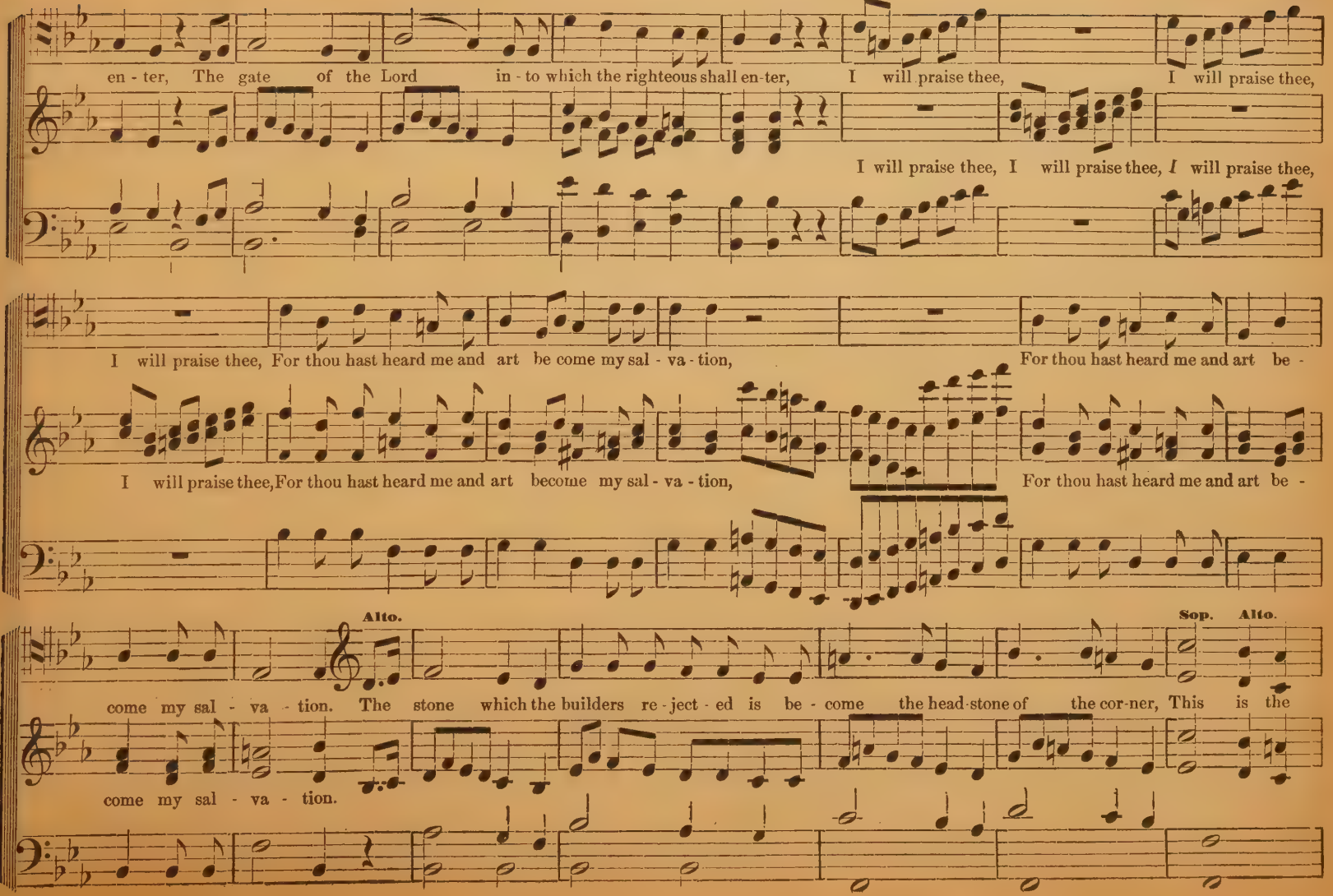

Who crowneth thee with lov - ing kind - ness and ten - der mer - cies;
Who crowneth thee with lov - ing kind - ness, Who crowneth thee with lov - ing kind - ness and ten - der mer - cies;
Bless..... the Lord,..... O..... my soul,..... In all places of his do - min-ion, Bless the Lord, O my soul.
Bless the Lord, bless the Lord, O my soul, In all places of his do - min-ion, Bless the Lord, O my soul.

"WAKE THE SONG OF JUBILEE."

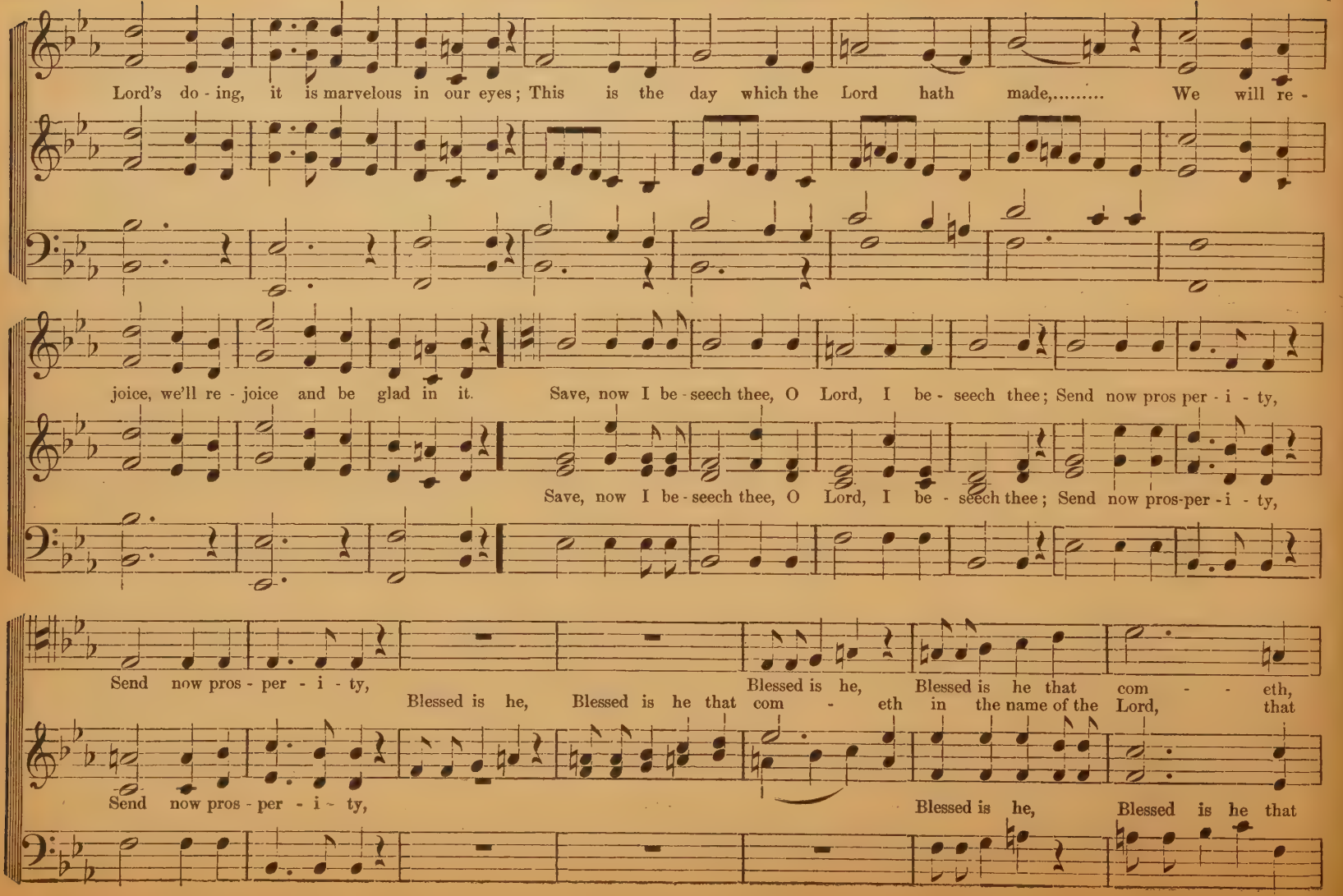
E. P. ANDREWS.

Wake the song of ju - bi - lee, Let it ech - o o'er the sea,
Wake the song..... of ju - bi - lee,..... Let it ech - o o'er the sea,
Wake the song of ju - bi - lee, Let it ech - o o'er the sea,

Fine.
Now is come the prom ised hour, Je - sus reigns with sov' - reign pow'r.
Now is come..... the prom - ised hour,..... Je - sus reigns..... with sov'reign pow'r.
Now is come the prom - ised hour, Je - sus reigns with sov' - reign pow'r.
D.C.
2. All ye na tions join and sing, Christ, of Lords and Kings, is King; Let it sound from shore to shore, Je - sus reigns for - ev - er - more.
2. All ye na-tions join and sing, Christ, of Lords and Kings, is King; Let it sound from shore to shore, Je - sus reigns for - ev - er - more.
D.C.
3. Now the de - sert lands re-joice, And the islands join their voice, Yea, the whole cre - a - tion sings, Je - sus is the King of Kings.
3. Now the de - sert lands re-joice, And the islands join their voice, Yea, the whole cre - a - tion sings, Je - sus is the King of Kings.

OPEN TO ME.

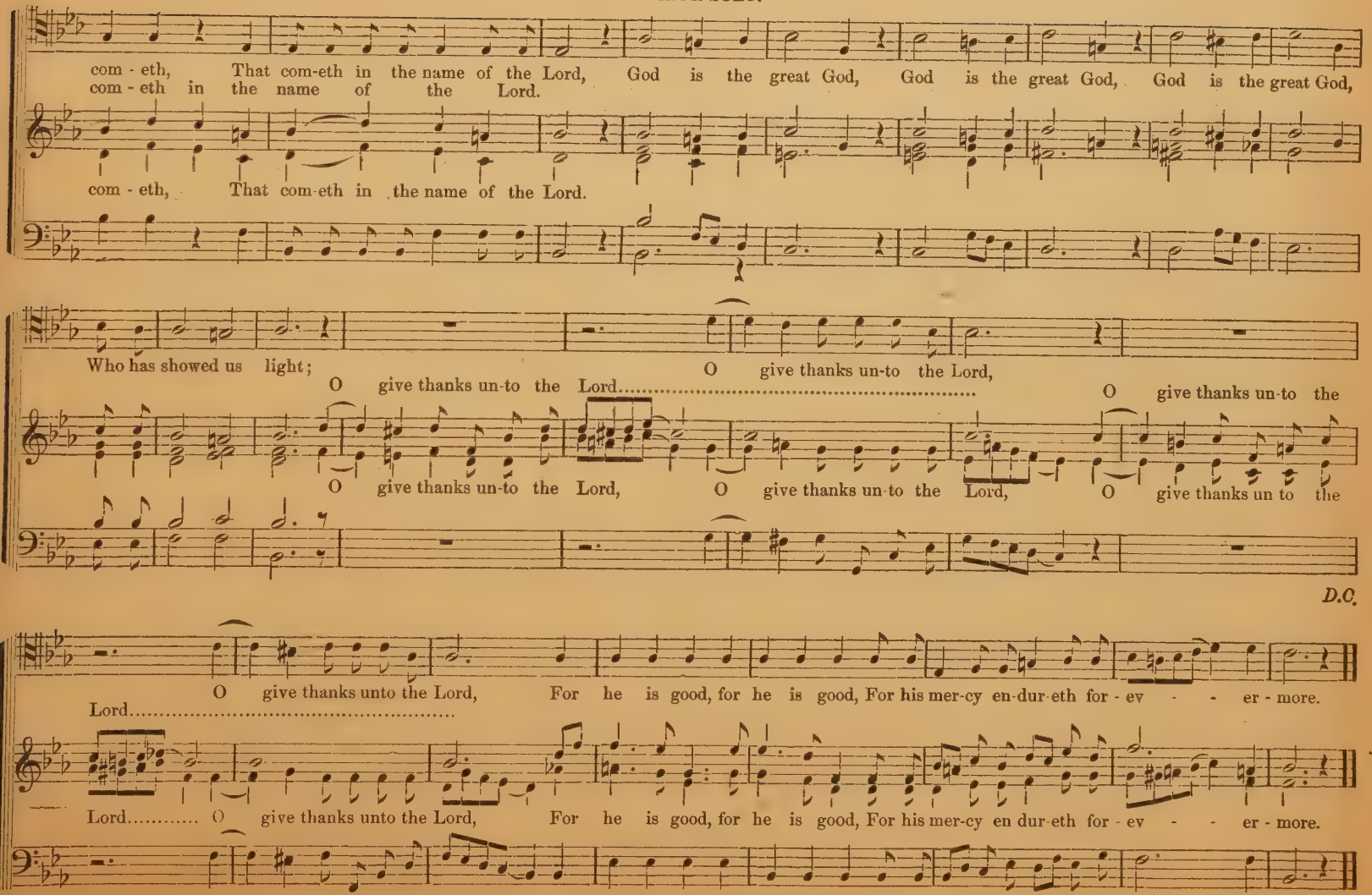
J. M. BLOSE.


O - pen to me The gates of right-eous - ness.....the gates of right-eous - ness,
The gates of right-eous-ness, O - pen un - to
O - pen to me, O - pen to me,
O-pen un - to
The gates of right-eous - ness..... the gates of right-eous-ness,
And I will praise the Lord,
And I will praise the Lord, I will go into
me, O - pen un - to me, I will go in - to them,
I will go in-to them,
me, O-pen un- to me,
And I will praise the Lord,
And I will praise the Lord, I will go in -to
Fine.
them, and I will praise the Lord for - ev - er more, for - ev - er more.
The gate of the Lord in - to which the righteous shall
them, and I will praise the Lord for - ev - er more, for - ev - er more.

en - ter, The gate of the Lord in - to which the righteous shall en-ter, I will praise thee, I will praise thee,
I will praise thee, I will praise thee, I will praise thee,
I will praise thee, For thou hast heard me and art be come my sal - va - tion, For thou hast heard me and art be -
I will praise thee, For thou hast heard me and art become my sal - va - tion, For thou hast heard me and art be -
Alto.
Sop. Alto.
come my sal - va - tion. The stone which the builders re - ject - ed is be - come the head-stone of the cor-ner, This is the
come my sal - va - tion.

OPEN TO ME.—Continued.

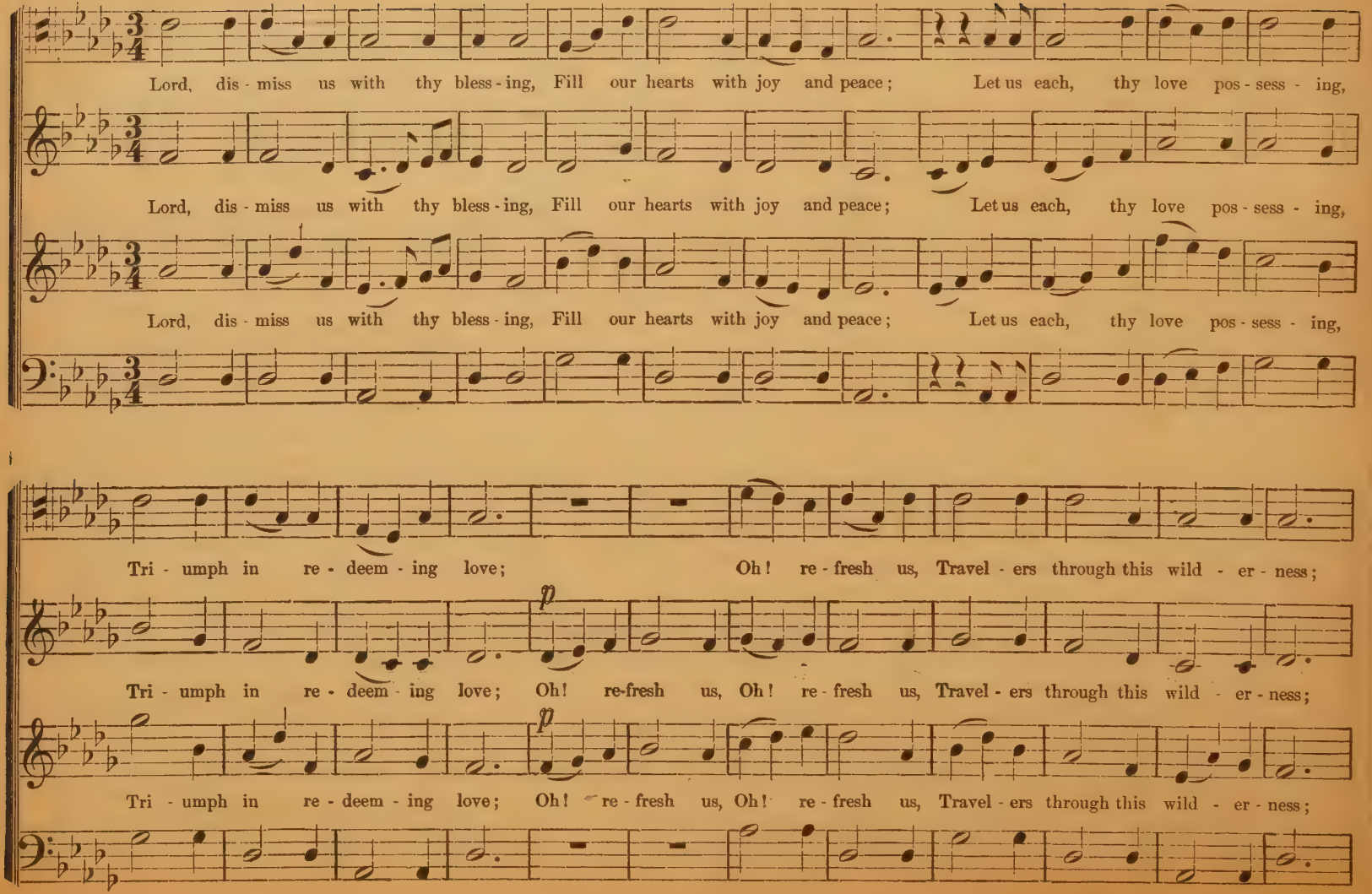

Lord's do - ing, it is marvelous in our eyes; This is the day which the Lord hath made,..... We will re -
joice, we'll re - joice and be glad in it. Save, now I be - seech thee, O Lord, I be - seech thee; Send now pros per - i - ty,
Save, now I be - seech thee, O Lord, I be - seech thee; Send now pros-per - i - ty,
Send now pros - per - i - ty, Blessed is he, Blessed is he that com - eth, Blessed is he that com - - eth,
Blessed is he, Blessed is he that com - eth in the name of the Lord, that
Send now pros - per - i - ty,
Blessed is he, Blessed is he that

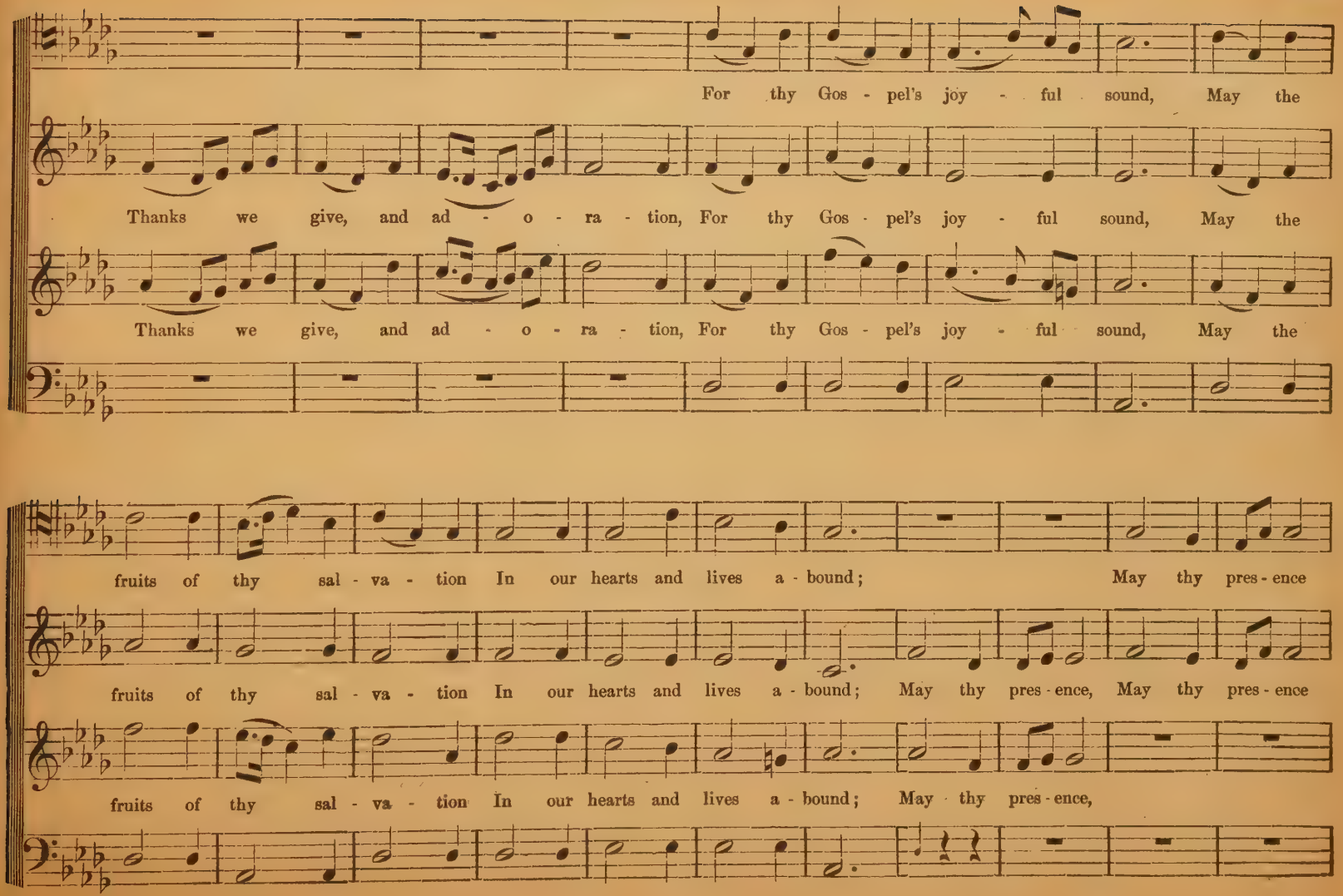
TENOR SOLO.

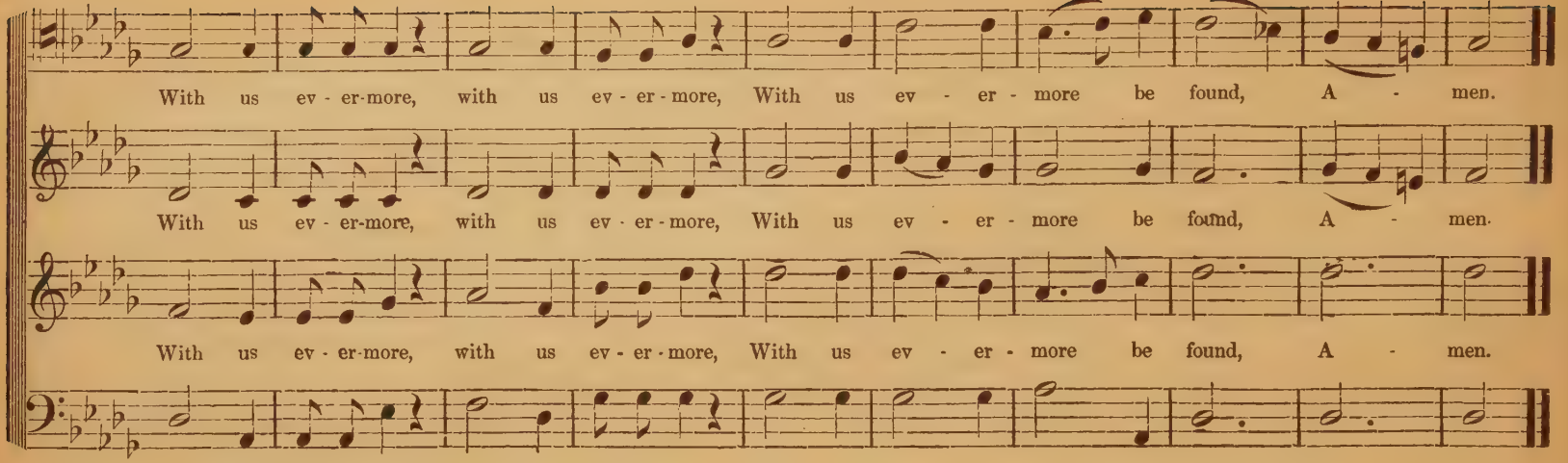

com - eth, That com-eth in the name of the Lord, God is the great God, God is the great God, God is the great God,
com - eth in the name of the Lord.
com - eth, That com-eth in the name of the Lord.
Who has showed us light;
O give thanks un-to the Lord,
O give thanks un-to the Lord.....
O give thanks un-to the
O give thanks un-to the Lord, O give thanks un-to the Lord, O give thanks un to the
D.C.
O give thanks unto the Lord, For he is good, for he is good, For his mer-cy en-dur-eth for - ev - - er - more.
Lord.....
Lord..... O give thanks unto the Lord, For he is good, for he is good, For his mer-cy en dur-eth for - ev - - er - more.

DISMISSION. (Hymn-Anthem.)

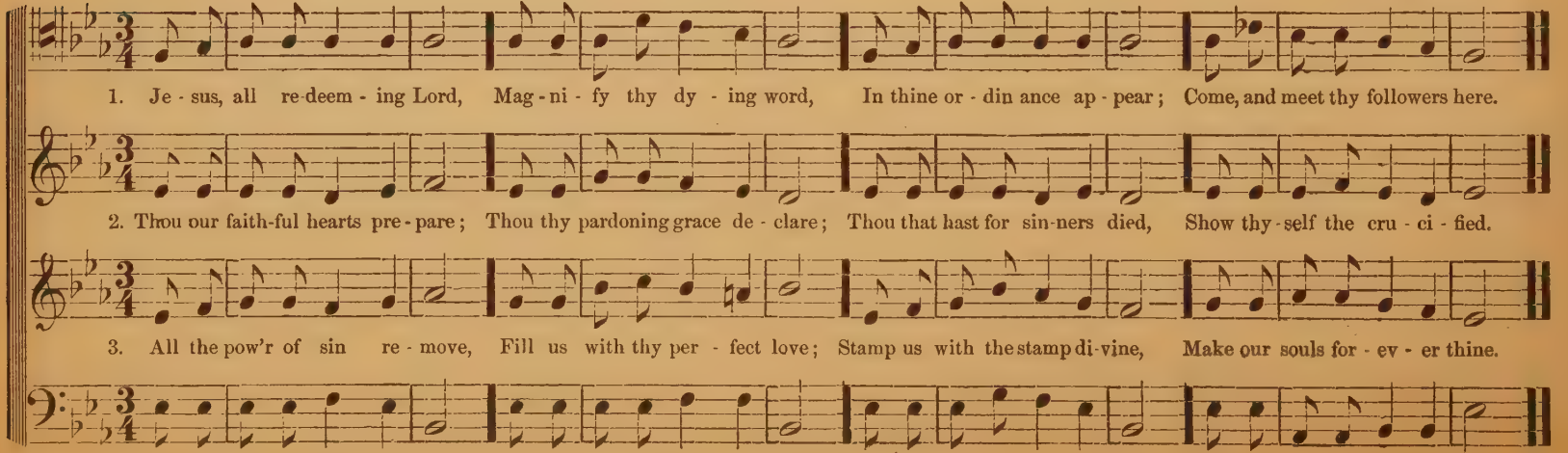
CHAS. E. PRIOR.


Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace; Let us each, thy love pos - sess - ing,
Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace; Let us each, thy love pos - sess - ing,
Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace; Let us each, thy love pos - sess - ing,
Tri - umph in re - deem - ing love; Oh! re - fresh us, Travel - ers through this wild - er - ness;
p
Tri - umph in re - deem - ing love; Oh! re-fresh us, Oh! re - fresh us, Travel - ers through this wild - er - ness;
p
Tri - umph in re - deem - ing love; Oh! re - fresh us, Oh! re - fresh us, Travel - ers through this wild - er - ness;


For thy Gos - pel's joy - ful sound, May the
Thanks we give, and ad - o - ra - tion, For thy Gos - pel's joy - ful sound, May the
Thanks we give, and ad - o - ra - tion, For thy Gos - pel's joy - ful sound, May the
fruits of thy sal - va - tion In our hearts and lives a - bound; May thy pres - ence
fruits of thy sal - va - tion In our hearts and lives a - bound; May thy pres - ence, May thy pres - ence
fruits of thy sal - va - tion In our hearts and lives a - bound; May thy pres - ence,


With us ev - er-more, with us ev - er - more, With us ev - er - more be found, A - men.
With us ev - er-more, with us ev - er - more, With us ev - er - more be found, A - men.
With us ev - er-more, with us ev - er - more, With us ev - er - more be found, A - men.

JELLEY. 7s.

J. M. BLOSE.

1. Je - sus, all re-deem - ing Lord, Mag - ni - fy thy dy - ing word, In thine or - din ance ap - pear; Come, and meet thy followers here.
2. Thou our faith-ful hearts pre - pare; Thou thy pardoning grace de - clare; Thou that hast for sin-ners died, Show thy-self the cru - ci - fied.
3. All the pow'r of sin re - move, Fill us with thy per - fect love; Stamp us with the stamp di-vine, Make our souls for - ev - er thine.

BLESS THE LORD.

F. R. WEBB.

Bless the Lord, bless the Lord, O my soul, Bless the Lord, bless the Lord, O my soul; O Lord, my God, thou art ver - y great, thou art

Bless the Lord, bless the Lord, O my soul, Bless the Lord, bless the Lord, O my soul; O Lord, my God, thou art ver - y great, thou art

clothed with hon - or and ma - jes - ty, thou art clothed with hon - or and ma - jes - ty.

SOPRANO SOLO—Chant.

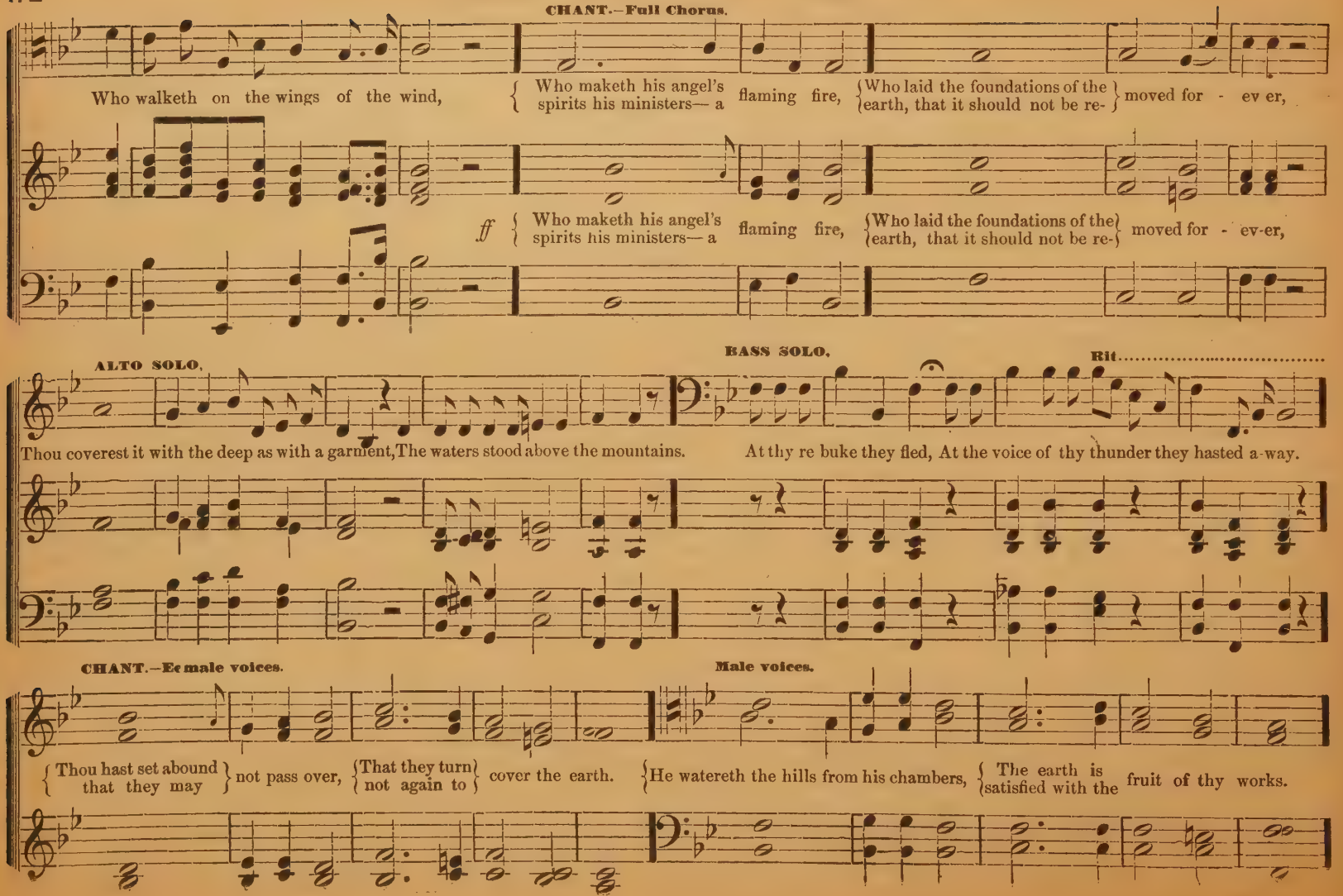
Thou coverest thyself with light as with a garment, who

clothed with hon - or and ma - jes - ty, thou art clothed with hon - or and ma - jes - ty.

stretchest out the heav'ns, like a cur - tain.

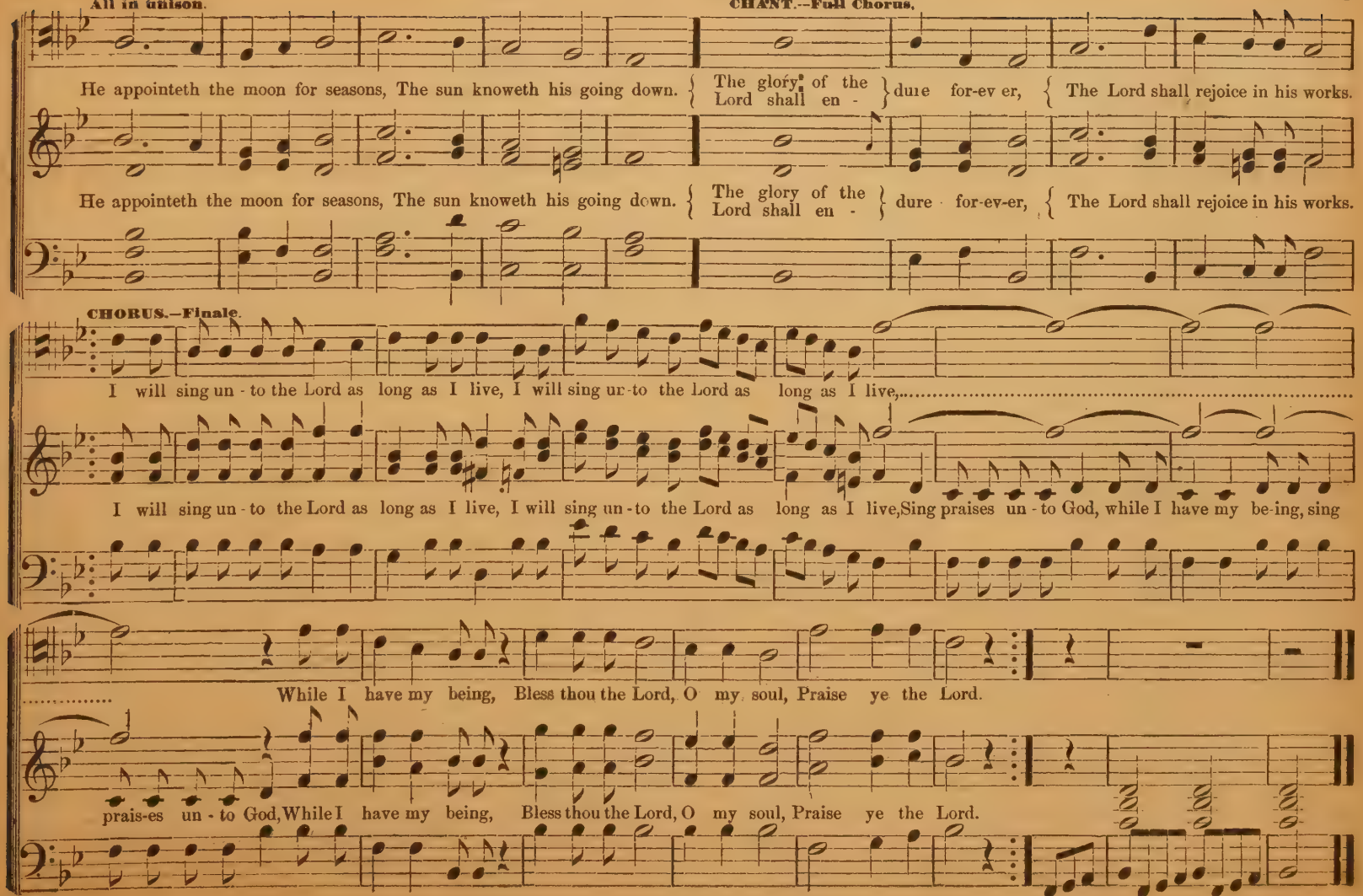
TENOR.

Thou layest the beams of his chambers in the wa - ters, Who mak - est the clouds his chari - ot,

BLESS THE LORD.——Continued.

CHANT.—Full Chorus.
Who walketh on the wings of the wind, Who maketh his angel's spirits his ministers— a flaming fire, Who laid the foundations of the earth, that it should not be re- moved for - ev er,
ff
Who maketh his angel's spirits his ministers— a flaming fire, Who laid the foundations of the earth, that it should not be re- moved for - ev-er,
ALTO SOLO.
BASS SOLO.
Rit.
Thou coverest it with the deep as with a garment, The waters stood above the mountains.
At thy re buke they fled, At the voice of thy thunder they hasted a-way.
CHANT.—Female voices.
Male voices.
Thou hast set abound that they may not pass over, That they turn not again to cover the earth.
He watereth the hills from his chambers, The earth is satisfied with the fruit of thy works.

BLESS THE LORD.—Concluded.

All in unison.

CHANT.—Full Chorus.

He appointeth the moon for seasons, The sun knoweth his going down. { The glory of the Lord shall en - } dure for-ev er, { The Lord shall rejoice in his works.
He appointeth the moon for seasons, The sun knoweth his going down. { The glory of the Lord shall en - } dure for-ev-er, { The Lord shall rejoice in his works.
CHORUS.—Finale.
I will sing un - to the Lord as long as I live, I will sing un-to the Lord as long as I live,
I will sing un - to the Lord as long as I live, I will sing un - to the Lord as long as I live, Sing praises un - to God, while I have my be-ing, sing
While I have my being, Bless thou the Lord, O my soul, Praise ye the Lord.
prais-es un - to God, While I have my being, Bless thou the Lord, O my soul, Praise ye the Lord.

SHEPHERD OF THINE ISRAEL.

J. J. JELLEY.

BASS SOLO.

Shep - herd of..... thine Is - ra-el, Lead us, pil - grims o'er this bar - ren land; Thou who hast from bond - age

freed us, Guide us by..... thine out stretched hand.

CHORUS.

Thou who hast from bond - age freed us, Guide us

Thou who hast from bond - age freed us, Guide us

TENOR SOLO.

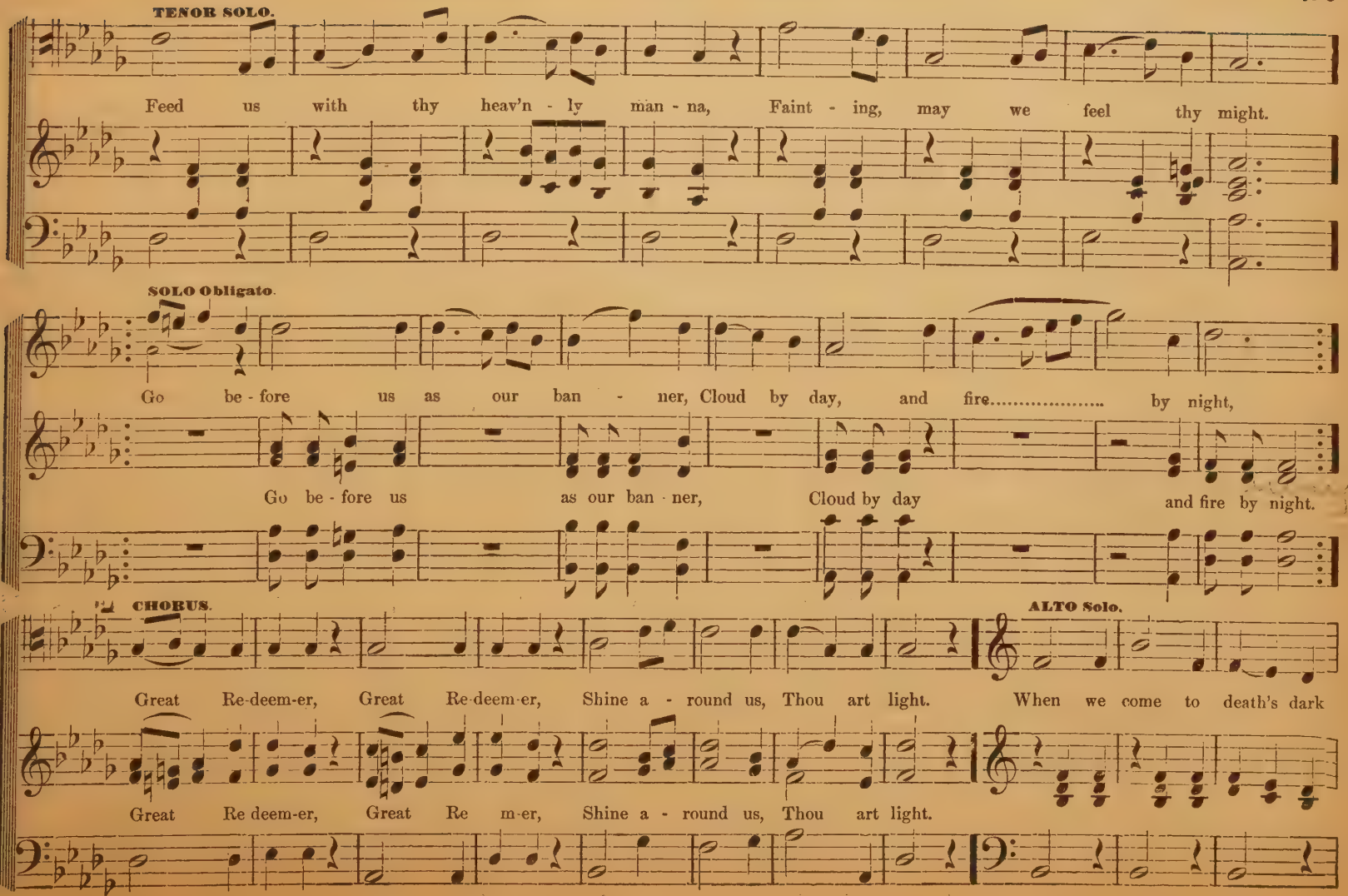
by thine out stretched hand. Guide thy chosen, guide thy chosen

CHORUS.

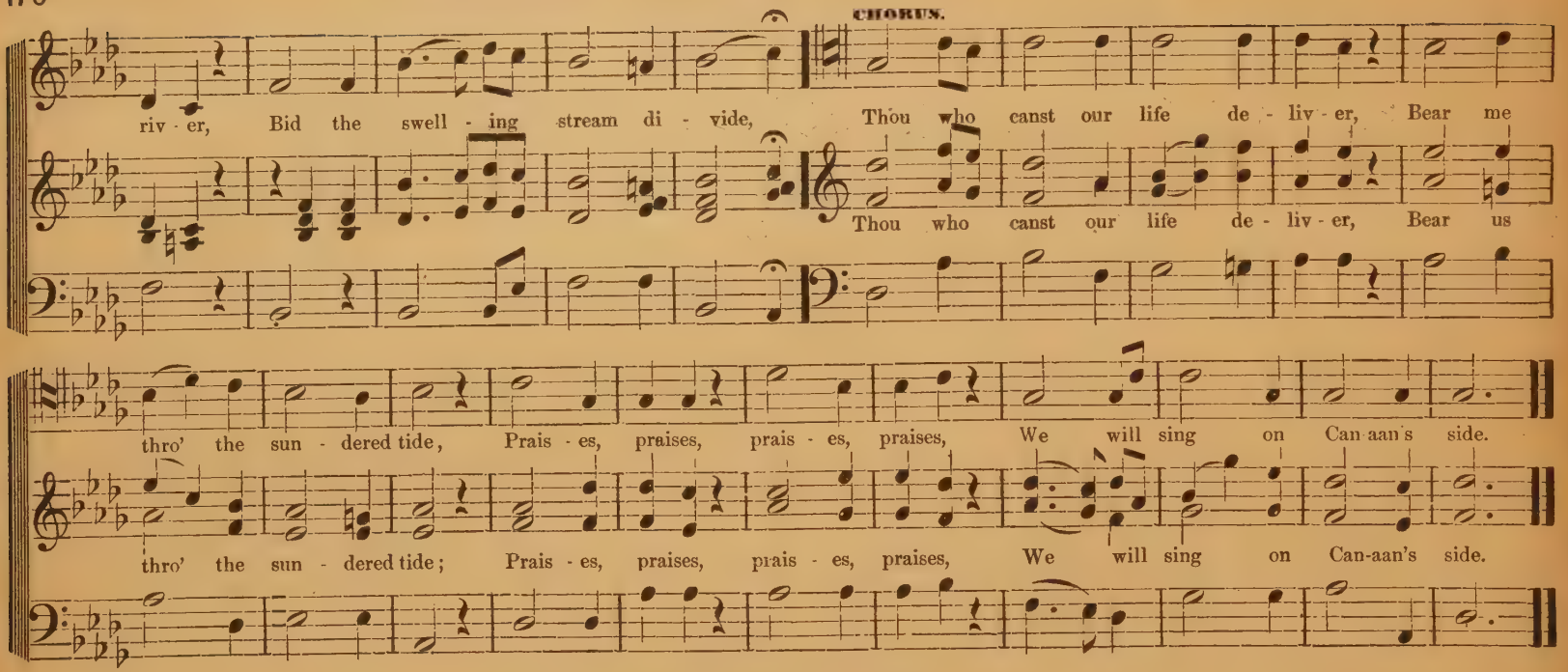
Safe - ly to the prom - ised land,

by thine out-stretched hand.

Safe - ly to the prom - ised land,

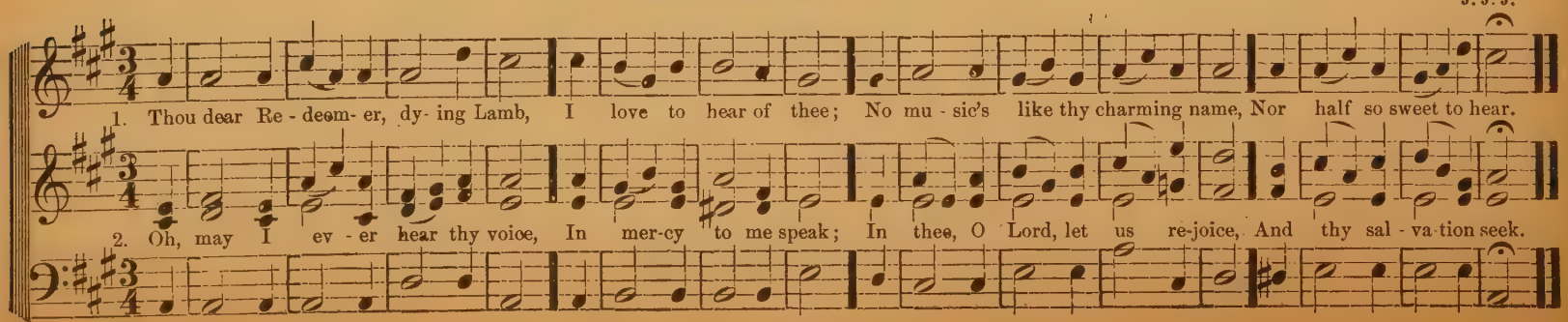

TENOR SOLO.
Feed us with thy heav'n - ly man - na, Faint - ing, may we feel thy might.
SOLO Obligato.
Go be - fore us as our ban - ner, Cloud by day, and fire..... by night,
Go be - fore us as our ban - ner, Cloud by day and fire by night.
CHORUS.
Great Re-deem-er, Great Re-deem-er, Shine a - round us, Thou art light.
ALTO Solo.
When we come to death's dark
Great Re deem-er, Great Re m-er, Shine a - round us, Thou art light.

SHEPHERD OF THINE ISRAEL.--Concluded.

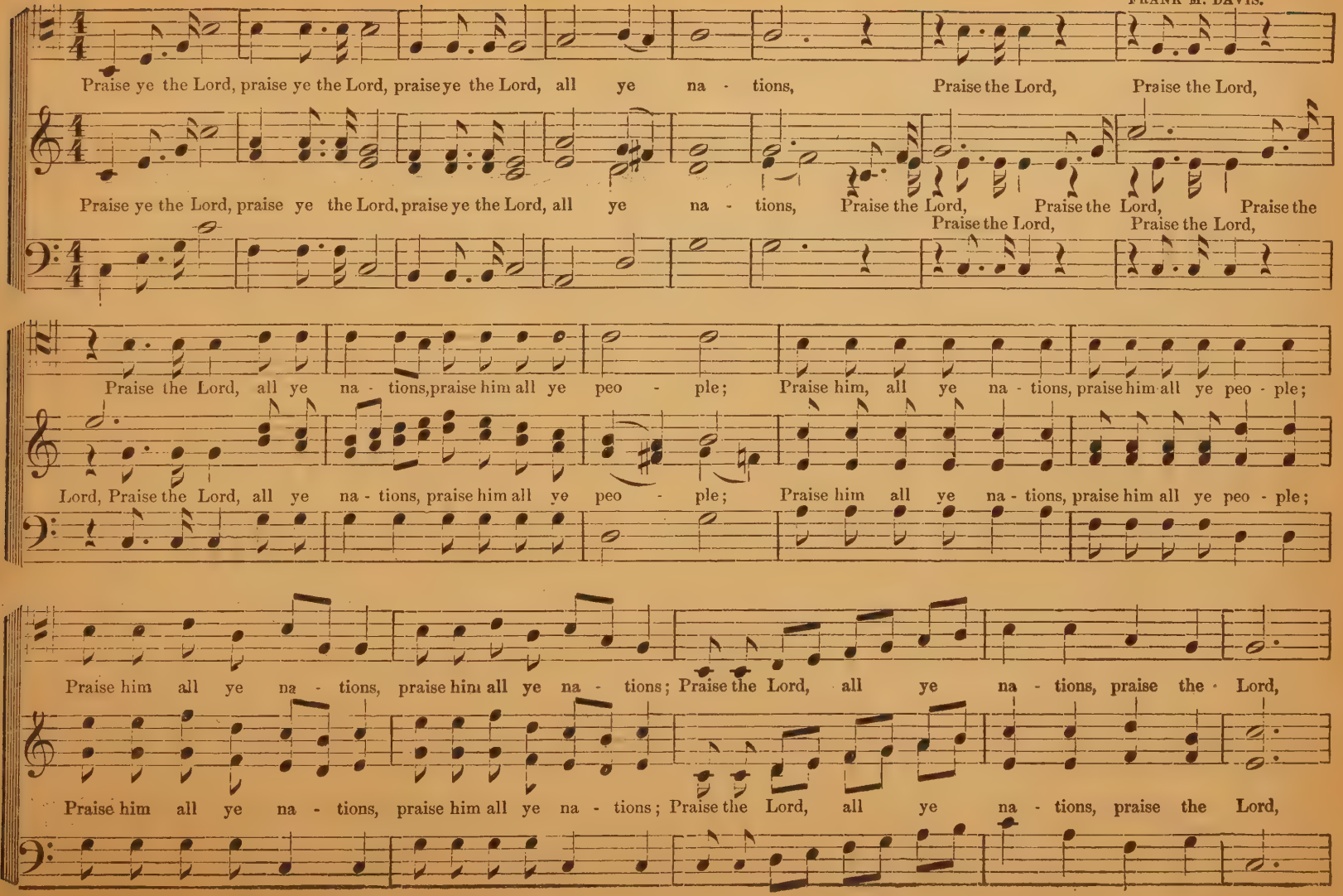

CHORUS.
riv - er, Bid the swell - ing stream di - vide, Thou who canst our life de - liv - er, Bear me
Thou who canst our life de - liv - er, Bear us
thro' the sun - dered tide, Prais - es, praises, prais - es, praises, We will sing on Can-aan's side.
thro' the sun - dered tide; Prais - es, praises, prais - es, praises, We will sing on Can-aan's side.

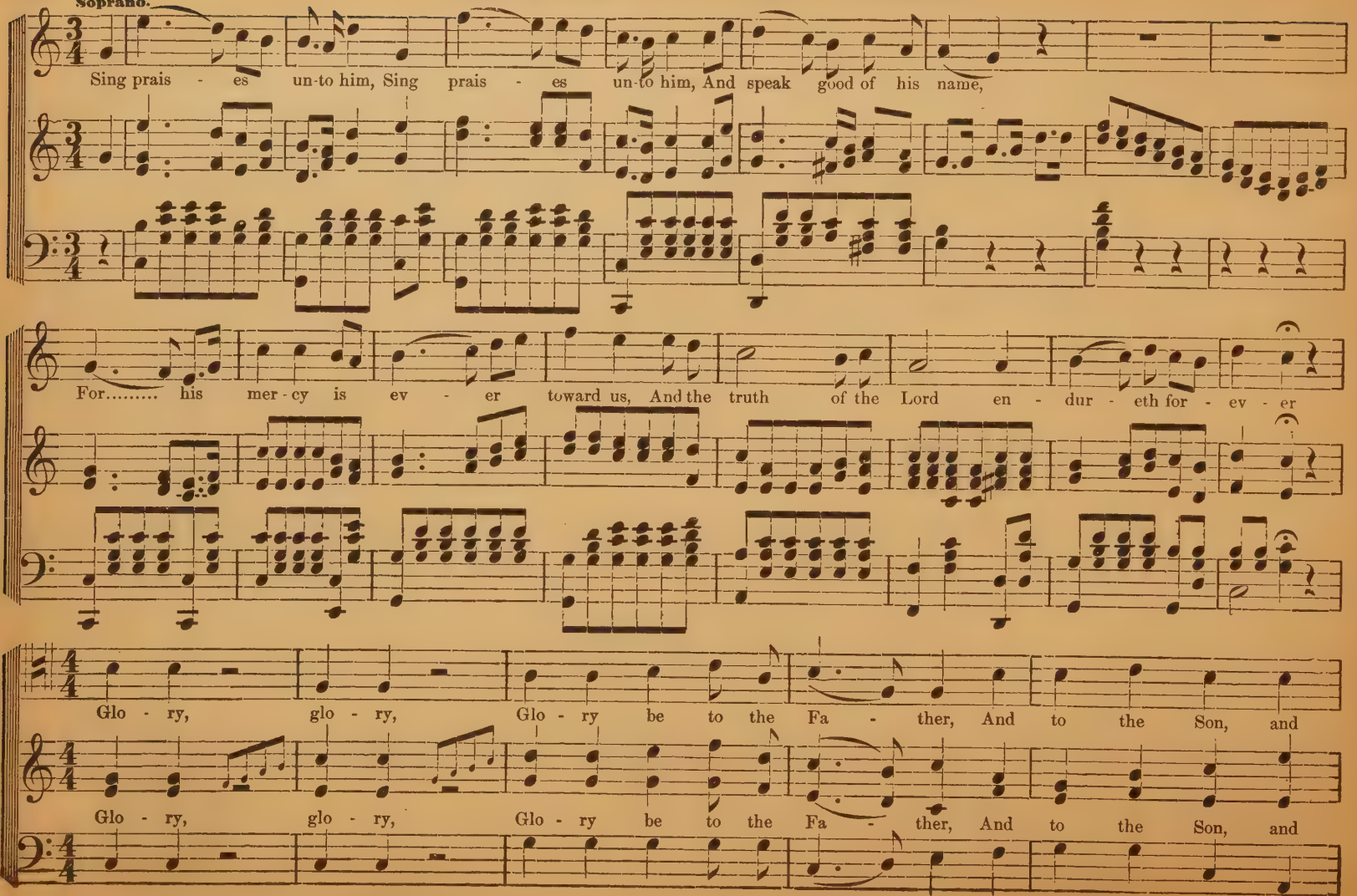
KEHLES.--C. M.

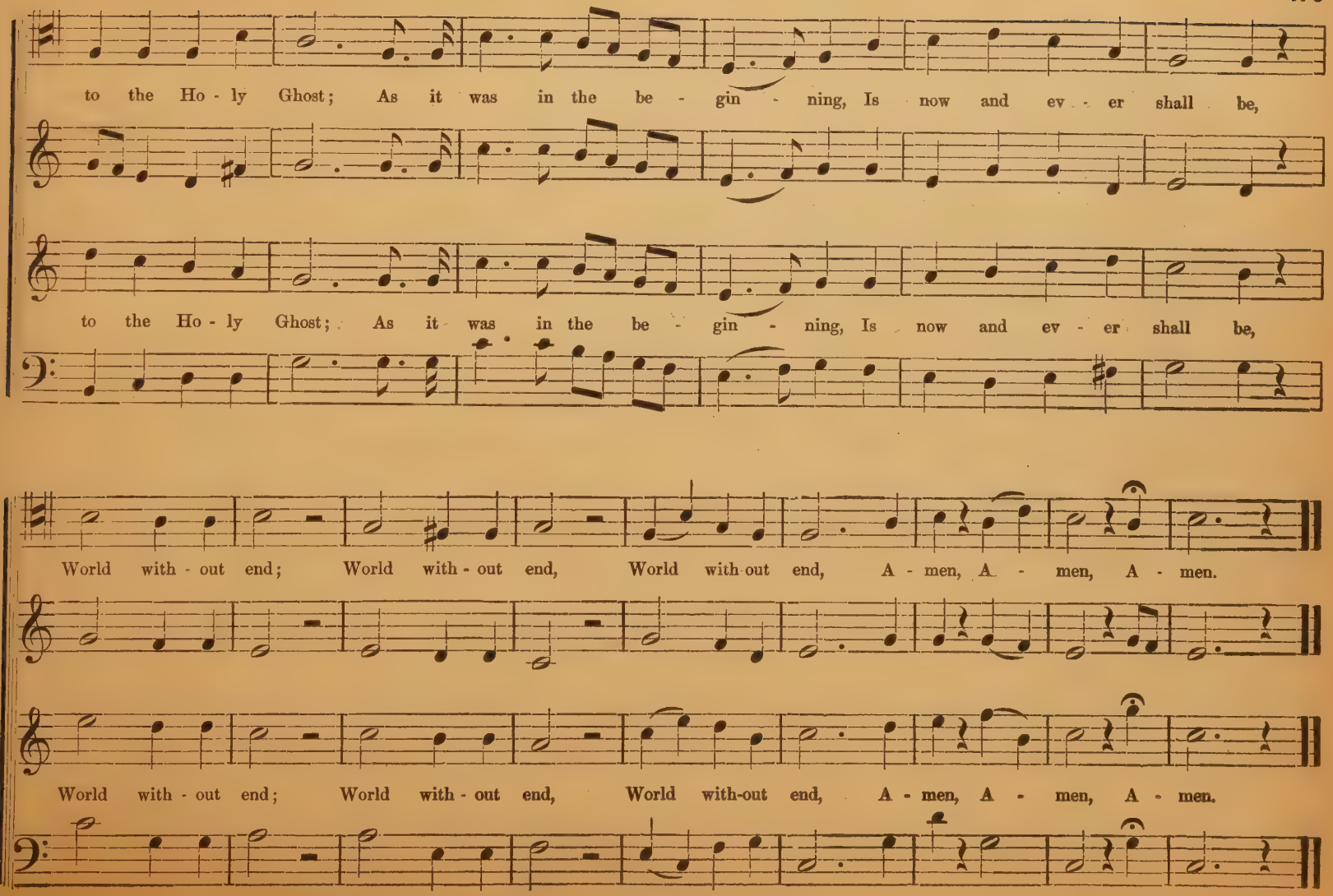
J. J. J.


1. Thou dear Re - deem- er, dy- ing Lamb, I love to hear of thee; No mu - sic's like thy charming name, Nor half so sweet to hear.
2. Oh, may I ev - er hear thy voice, In mer-cy to me speak; In thee, O Lord, let us re-joice, And thy sal - va tion seek.

PRAISE YE THE LORD.

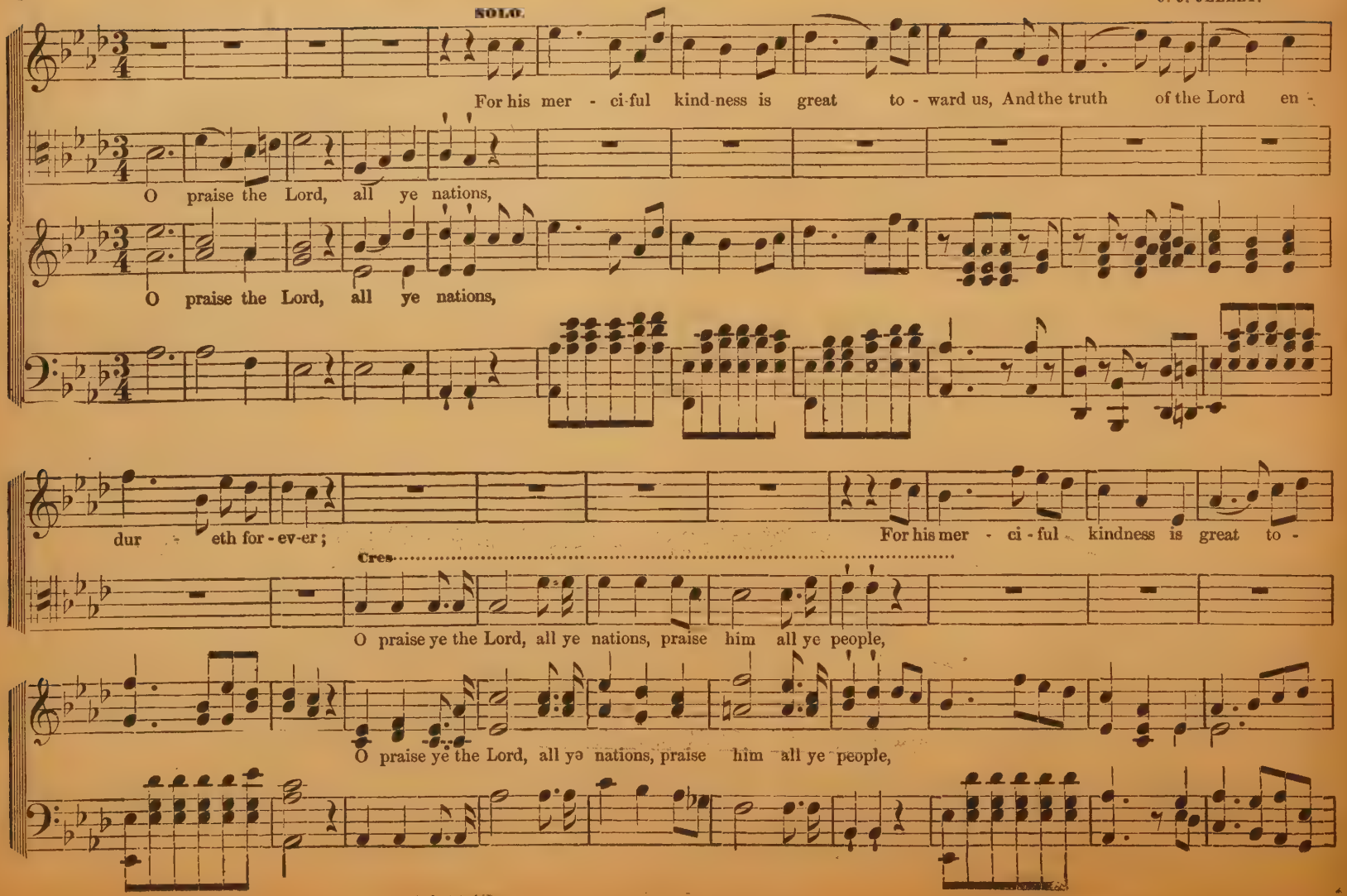
FRANK M. DAVIS.

PRAISE YE THE LORD.—Continued.

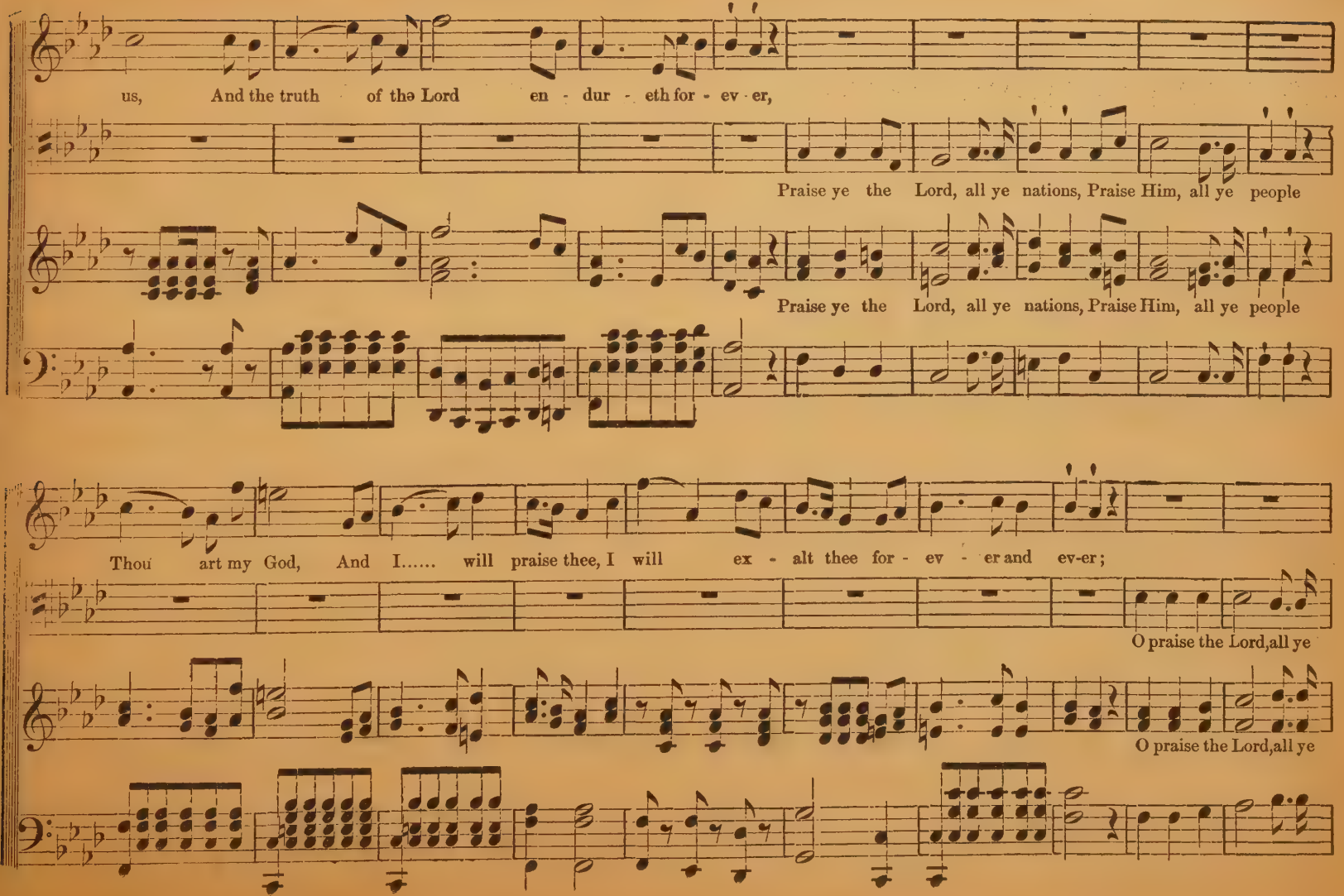

Soprano.
Sing prais - es un-to him, Sing prais - es un-to him, And speak good of his name,
For..... his mer - cy is ev - er toward us, And the truth of the Lord en - dur - eth for - ev - er
Glo - ry, glo - ry, Glo - ry be to the Fa - ther, And to the Son, and
Glo - ry, glo - ry, Glo - ry be to the Fa - ther, And to the Son, and


to the Ho - ly Ghost; As it was in the be - gin - ning, Is now and ev - er shall be,
to the Ho - ly Ghost; As it was in the be - gin - ning, Is now and ev - er shall be,
World with - out end; World with - out end, World with-out end, A - men, A - men, A - men.
World with - out end; World with - out end, World with-out end, A - men, A - men, A - men.

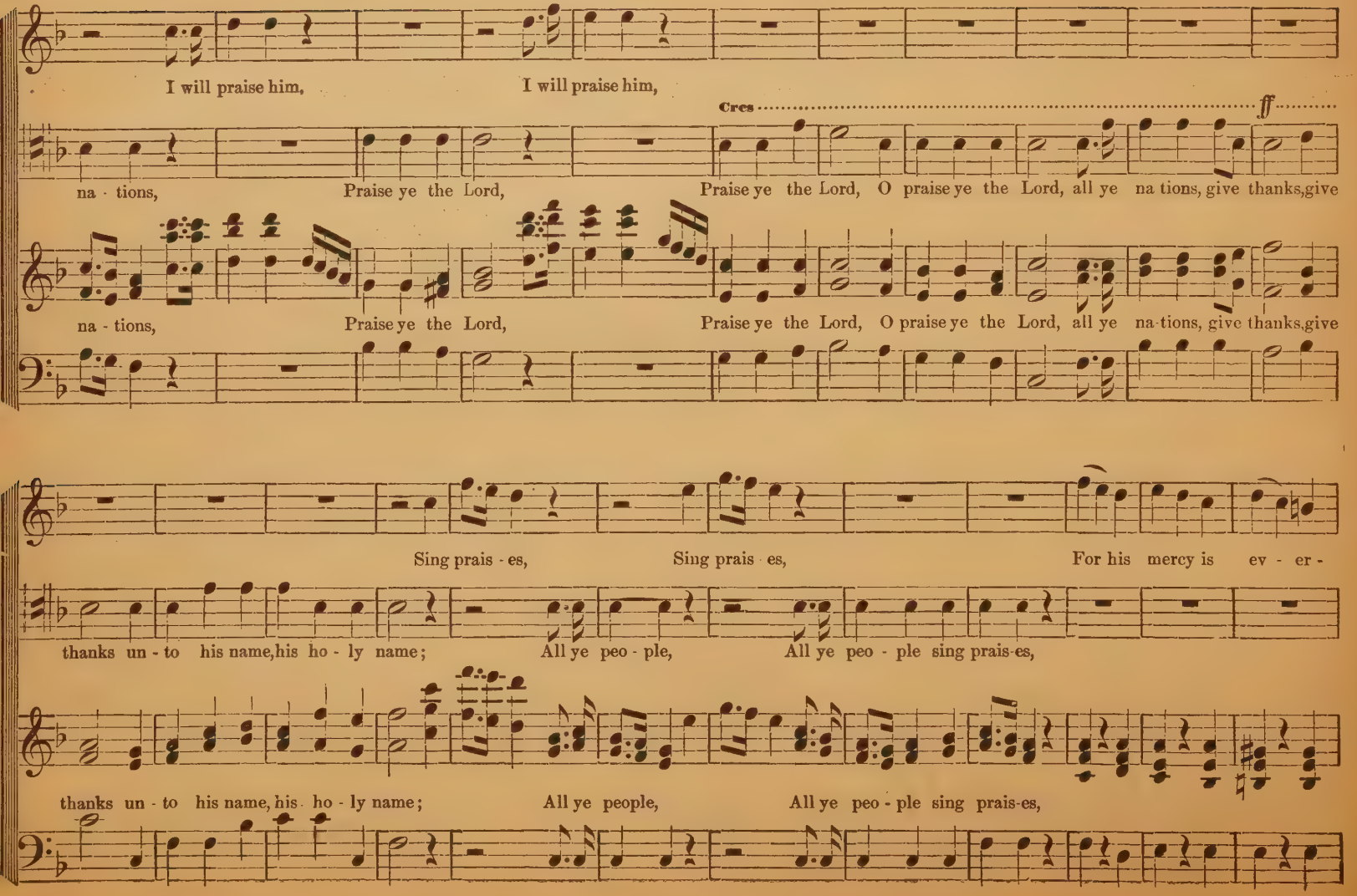
O PRAISE THE LORD.

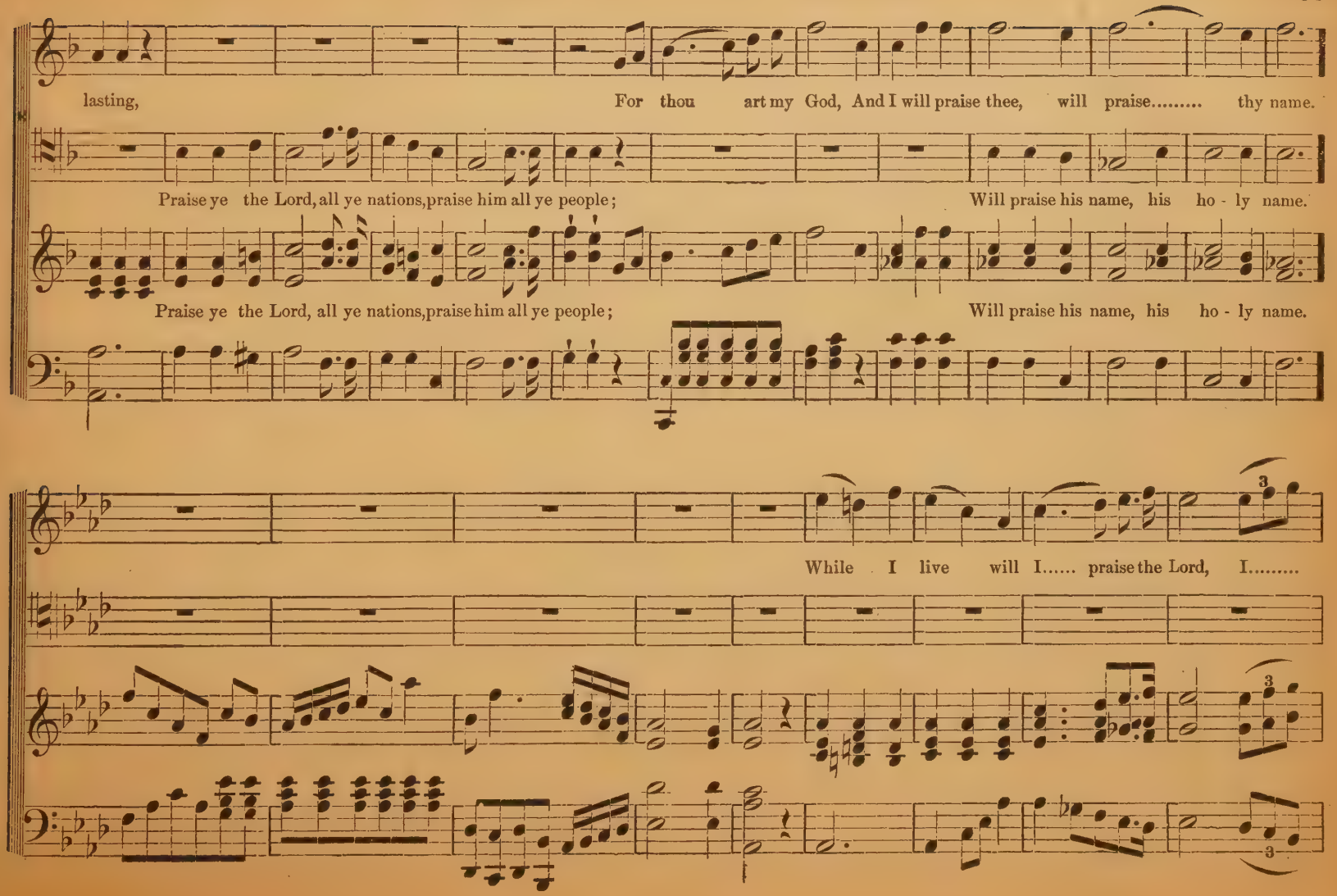
J. J. JELLEY.


SOLO.
For his mer - ci-ful kind-ness is great to - ward us, And the truth of the Lord en -
O praise the Lord, all ye nations,
O praise the Lord, all ye nations,
dur - eth for - ev-er;
For his mer - ci - ful kindness is great to -
Cres.
O praise ye the Lord, all ye nations, praise him all ye people,
O praise ye the Lord, all ye nations, praise him all ye people,

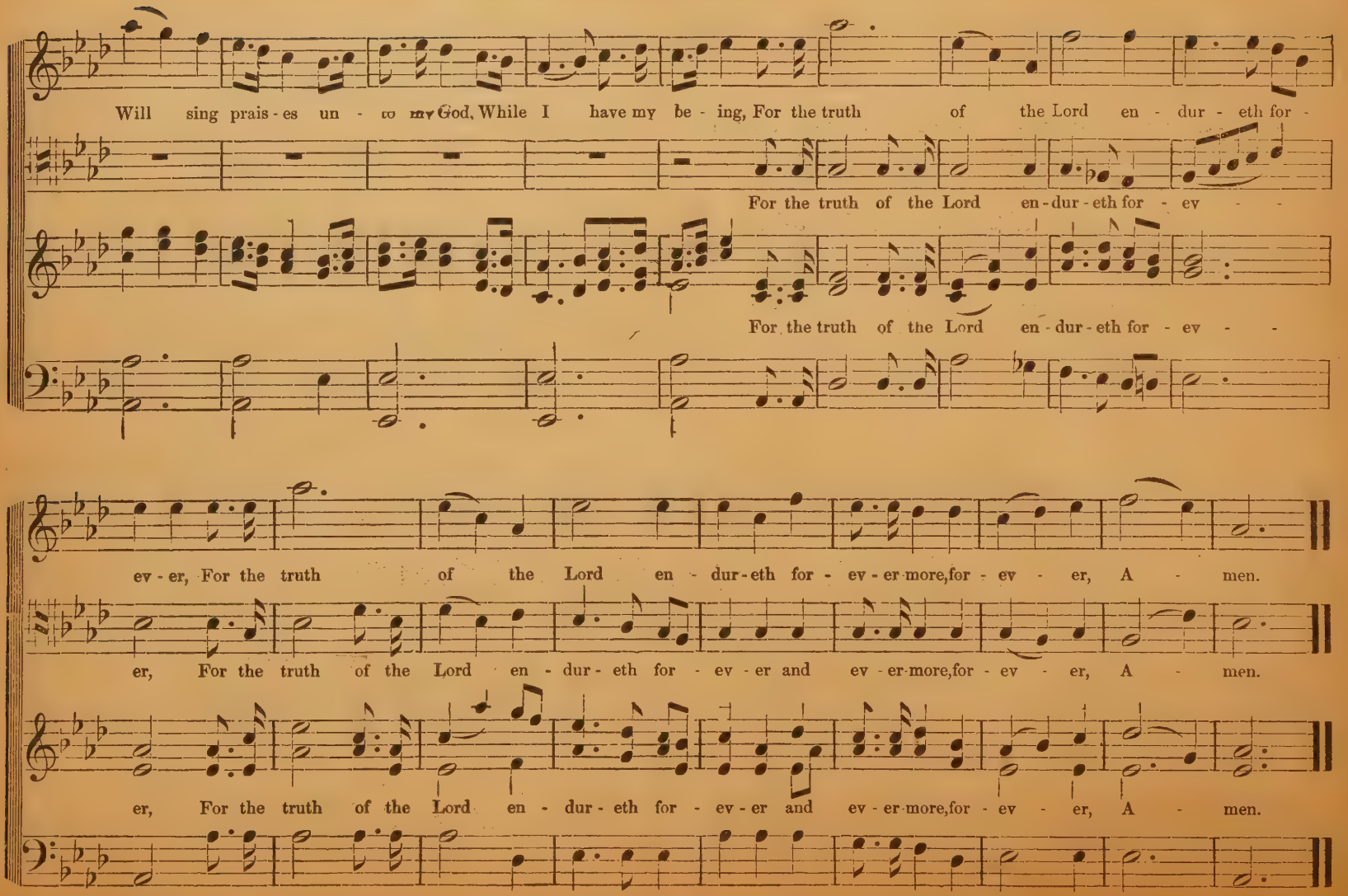

us, And the truth of the Lord en - dur - eth for - ev - er,
Praise ye the Lord, all ye nations, Praise Him, all ye people
Praise ye the Lord, all ye nations, Praise Him, all ye people
Thou art my God, And I..... will praise thee, I will ex - alt thee for - ev - er and ev-er;
O praise the Lord,all ye
O praise the Lord,all ye

O PRAISE THE LORD.—Continued.


I will praise him, I will praise him,
Cres ff
na - tions, Praise ye the Lord, Praise ye the Lord, O praise ye the Lord, all ye na tions, give thanks, give
na - tions, Praise ye the Lord, Praise ye the Lord, O praise ye the Lord, all ye na-tions, give thanks, give
Sing prais - es, Sing prais - es, For his mercy is ev - er -
thanks un - to his name, his ho - ly name; All ye peo - ple, All ye peo - ple sing prais-es,
thanks un - to his name, his ho - ly name; All ye people, All ye peo - ple sing prais-es,

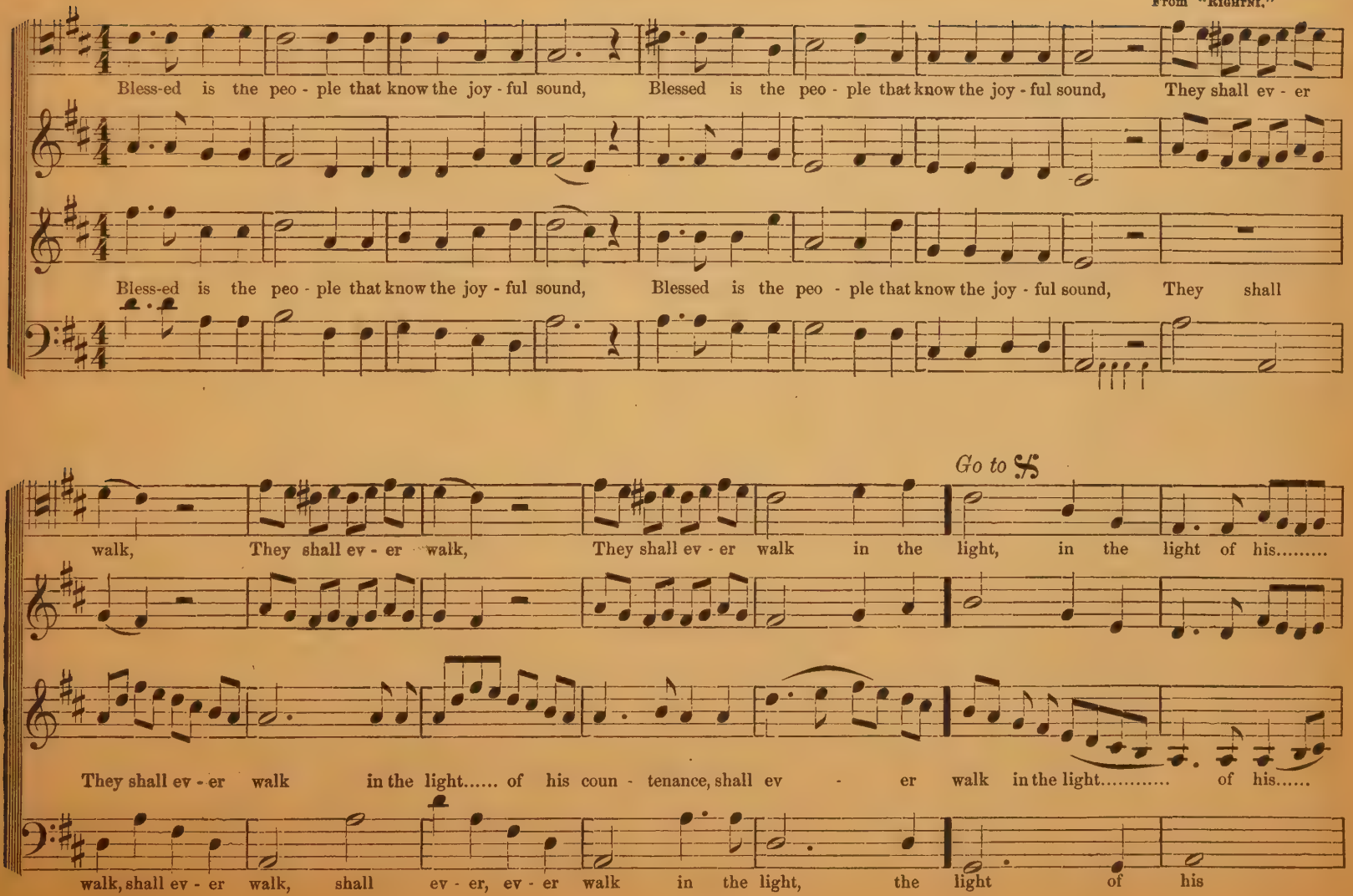

lasting, For thou art my God, And I will praise thee, will praise..... thy name.
Praise ye the Lord, all ye nations, praise him all ye people; Will praise his name, his ho - ly name.
Praise ye the Lord, all ye nations, praise him all ye people; Will praise his name, his ho - ly name.
While I live will I..... praise the Lord, I.....

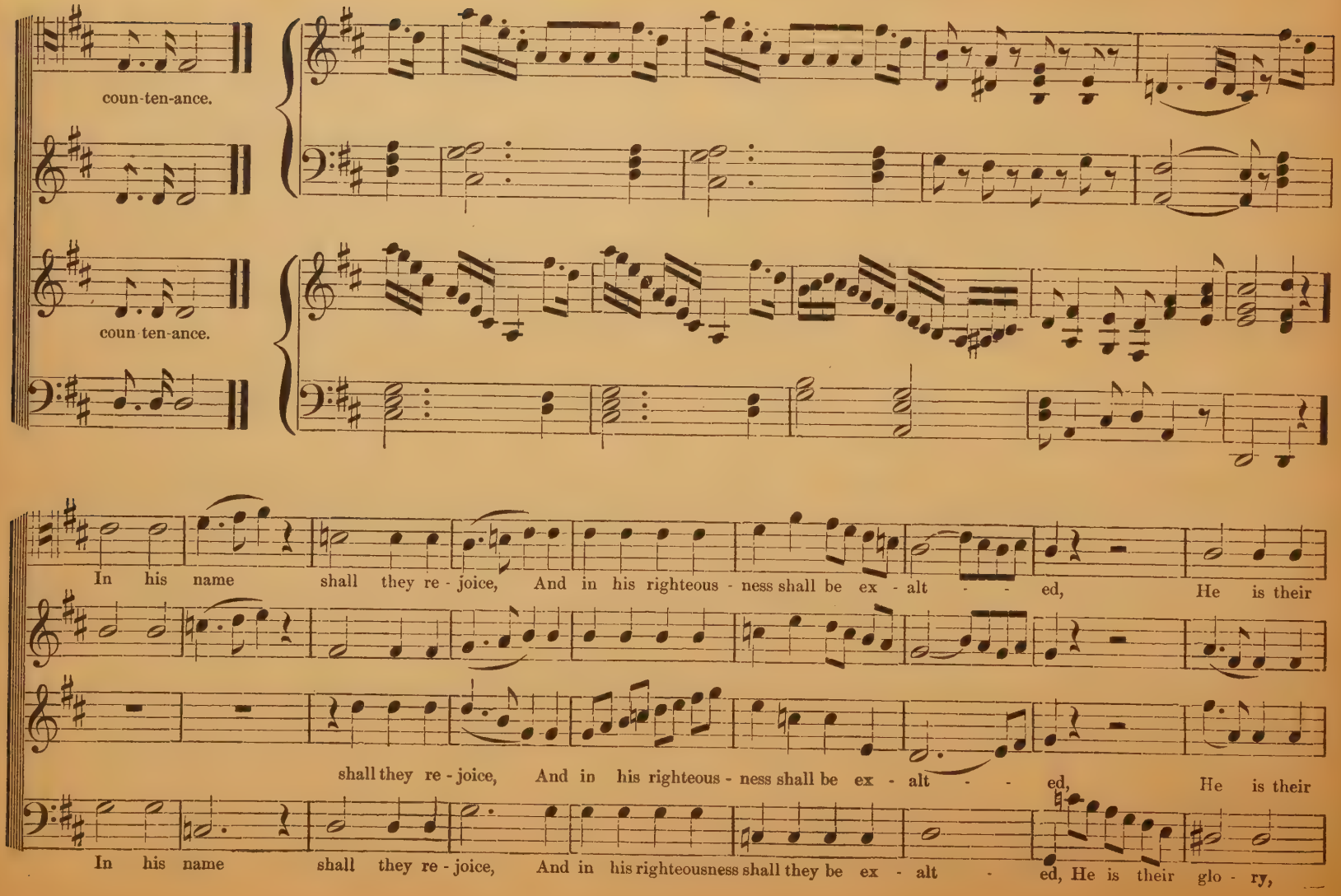
O PRAISE THE LORD.—Concluded.

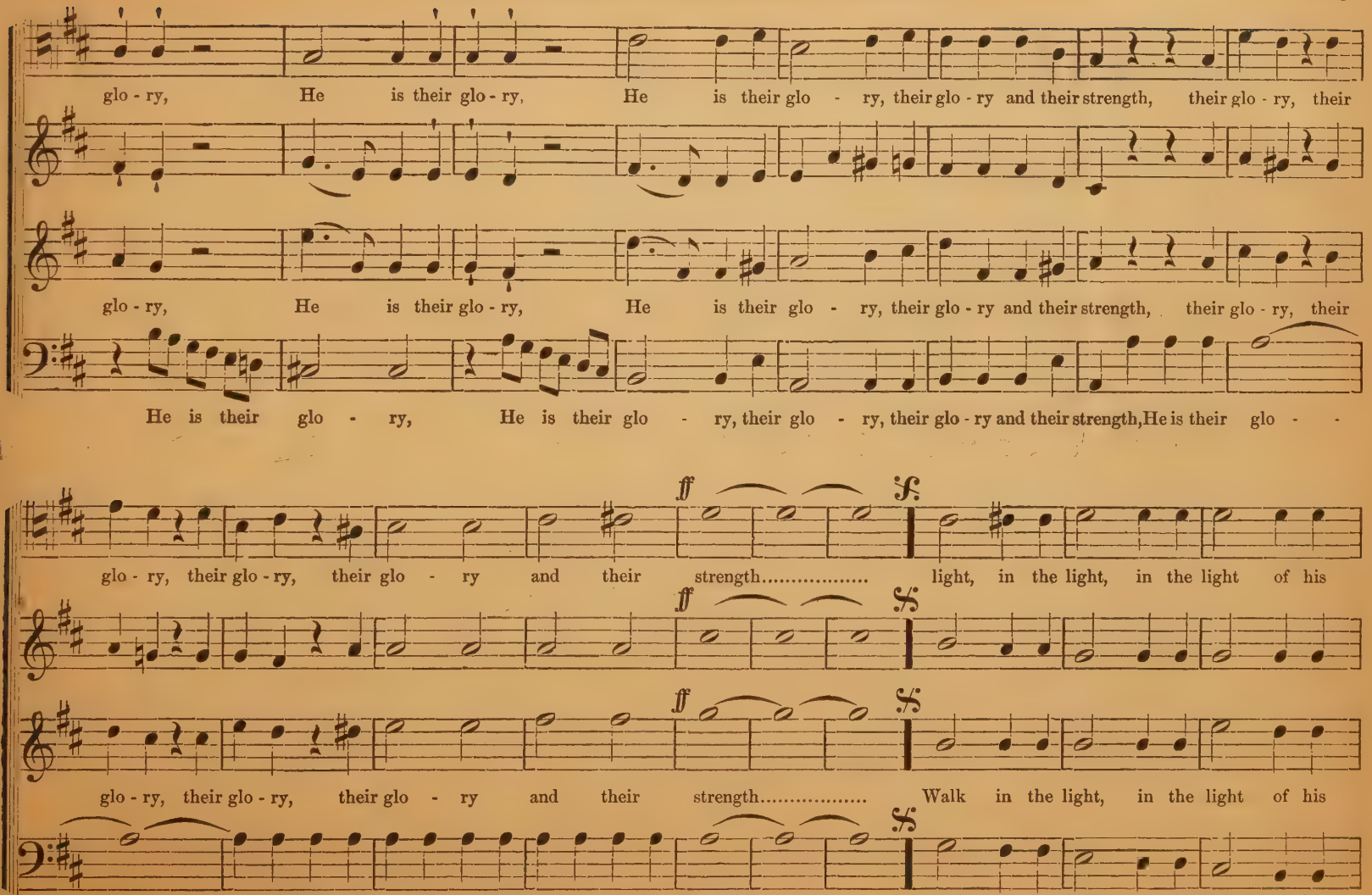

Will sing prais - es un - to my God, While I have my be - ing, For the truth of the Lord en - dur - eth for -
For the truth of the Lord en - dur - eth for - ev - -
For the truth of the Lord en - dur - eth for - ev - -
ev - er, For the truth of the Lord en - dur - eth for - ev - er more, for - ev - er, A - men.
er, For the truth of the Lord en - dur - eth for - ev - er and ev - er more, for - ev - er, A - men.
er, For the truth of the Lord en - dur - eth for - ev - er and ev - er more, for - ev - er, A - men.

THE LORD IS GREAT.

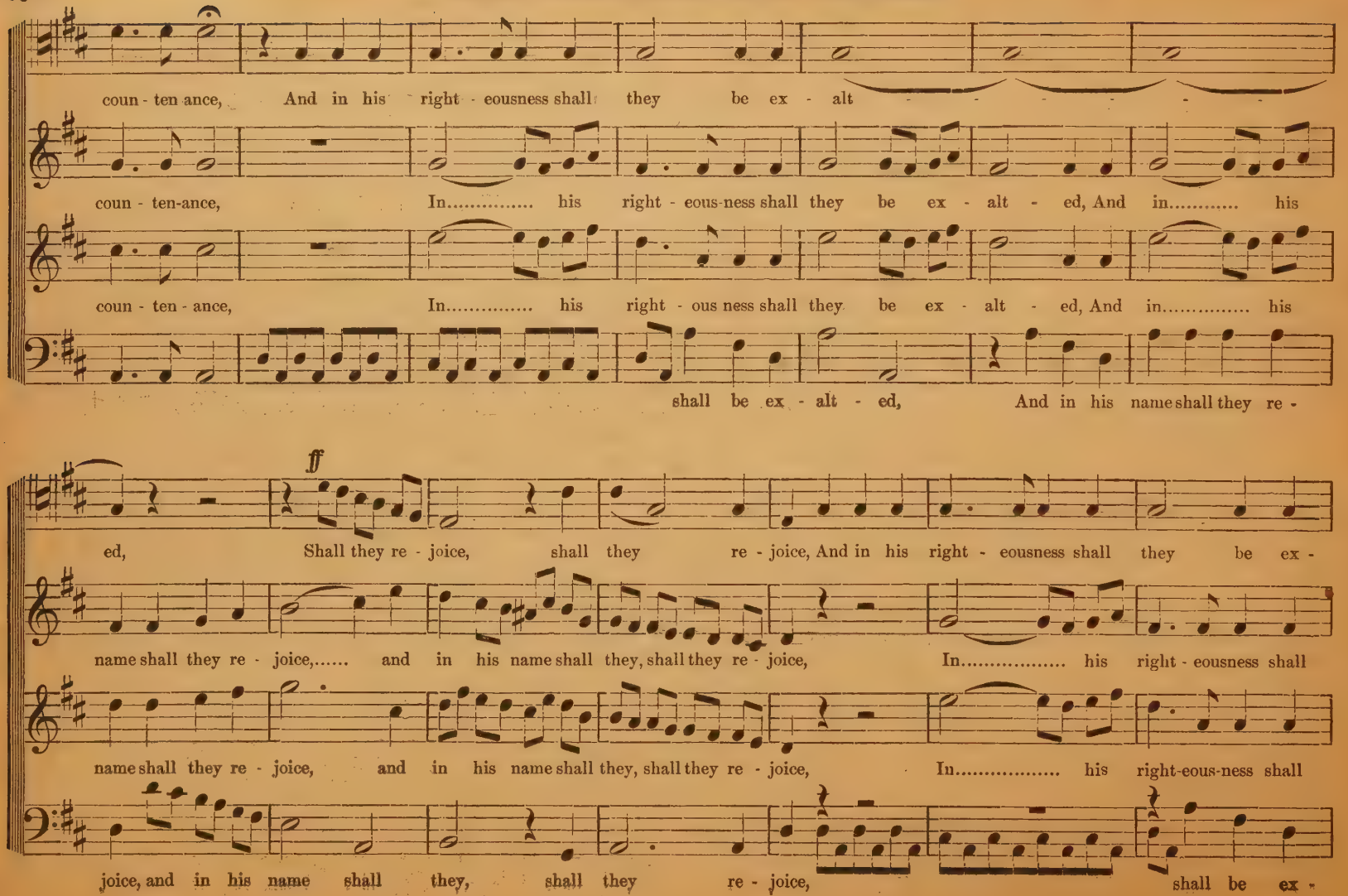
From "Righini."

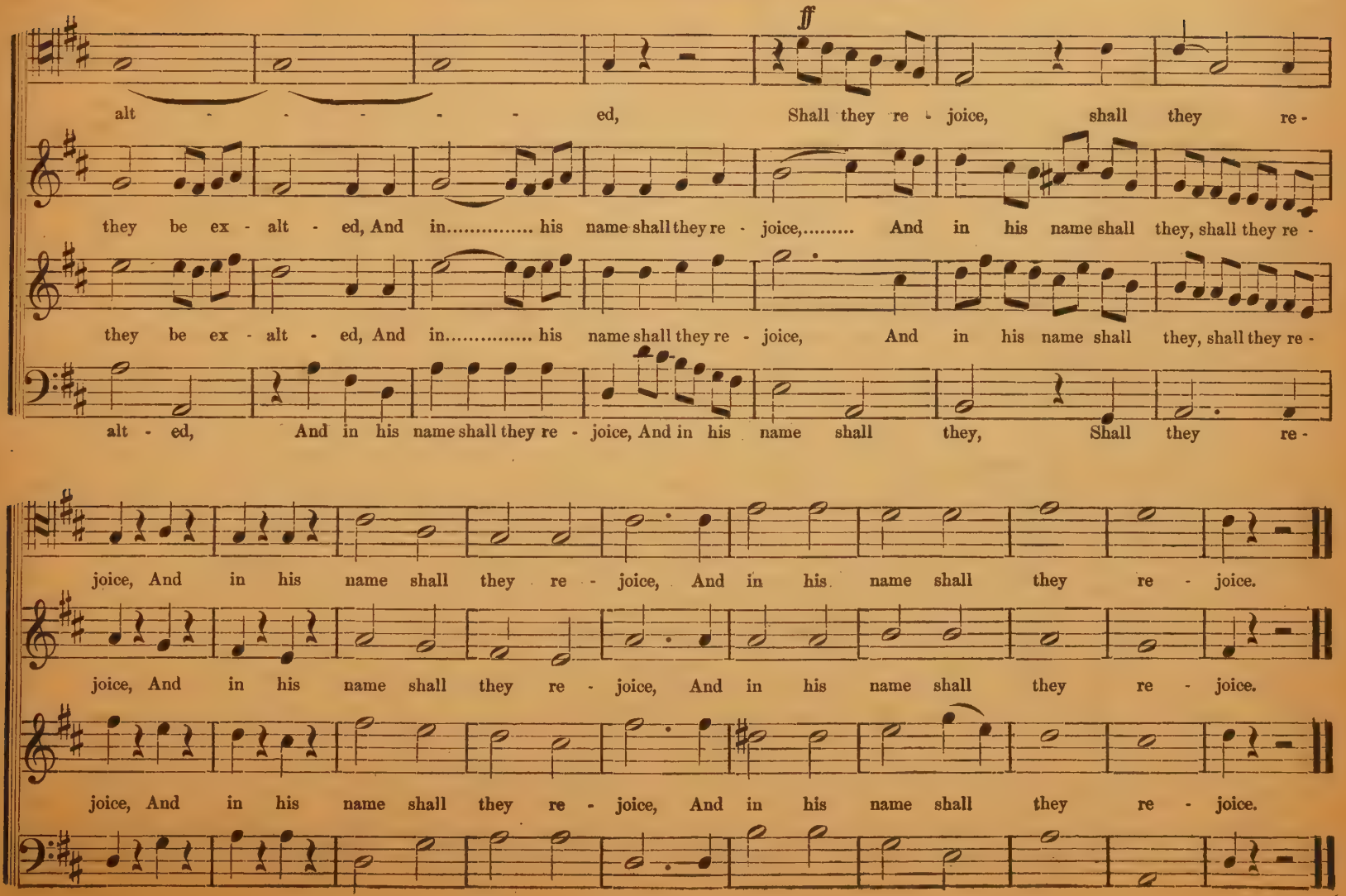

Bless-ed is the peo - ple that know the joy - ful sound, Blessed is the peo - ple that know the joy - ful sound, They shall ev - er
Bless-ed is the peo - ple that know the joy - ful sound, Blessed is the peo - ple that know the joy - ful sound, They shall
Go to 𝄋
walk, They shall ev - er walk, They shall ev - er walk in the light, in the light of his.....
They shall ev - er walk in the light..... of his coun - tenance, shall ev - er walk in the light..... of his.....
walk, shall ev - er walk, shall ev - er, ev - er walk in the light, the light of his


coun-ten-ance.
coun-ten-ance.
In his name shall they re - joice, And in his righteous - ness shall be ex - alt - - ed, He is their
shall they re - joice, And in his righteous - ness shall be ex - alt - - ed, He is their
In his name shall they re - joice, And in his righteousness shall they be ex - alt - ed, He is their glo - ry,


glo - ry, He is their glo - ry, He is their glo - ry, their glo - ry and their strength, their glo - ry, their
glo - ry, He is their glo - ry, He is their glo - ry, their glo - ry and their strength, their glo - ry, their
He is their glo - ry, He is their glo - ry, their glo - ry, their glo - ry and their strength, He is their glo - -
ff
glo - ry, their glo - ry, their glo - ry and their strength..... light, in the light, in the light of his
ff
glo - ry, their glo - ry, their glo - ry and their strength..... Walk in the light, in the light of his
ff
- - - ry and their strength, He is their glo - ry and their strength,..... Walk in the light, in the light of his

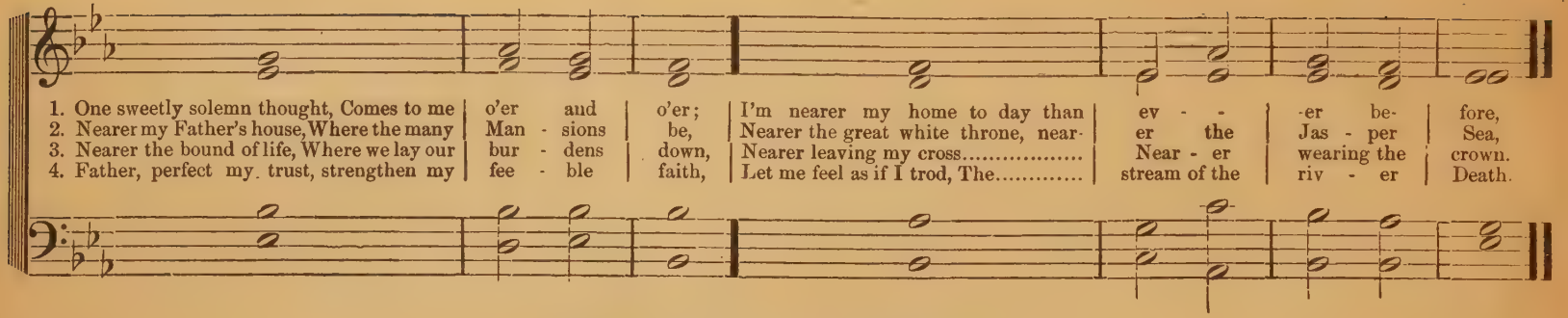
THE LORD IS GREAT.—Continued.


coun - ten ance, And in his right - eousness shall they be ex - alt
coun - ten-ance, In..... his right - eous-ness shall they be ex - alt - ed, And in..... his
coun - ten - ance, In..... his right - ous ness shall they be ex - alt - ed, And in..... his
shall be ex - alt - ed, And in his name shall they re -
ff
ed, Shall they re - joice, shall they re - joice, And in his right - eousness shall they be ex -
name shall they re - joice,..... and in his name shall they, shall they re - joice, In..... his right - eousness shall
name shall they re - joice, and in his name shall they, shall they re - joice, In..... his right-eous-ness shall
joice, and in his name shall they, shall they re - joice, shall be ex -


ff
alt - - - - - - ed, Shall they re - joice, shall they re -
they be ex - alt - ed, And in..... his name shall they re - joice,..... And in his name shall they, shall they re -
they be ex - alt - ed, And in..... his name shall they re - joice, And in his name shall they, shall they re -
alt - ed, And in his name shall they re - joice, And in his name shall they, Shall they re -
joice, And in his name shall they re - joice, And in his name shall they re - joice.
joice, And in his name shall they re - joice, And in his name shall they re - joice.
joice, And in his name shall they re - joice, And in his name shall they re - joice.

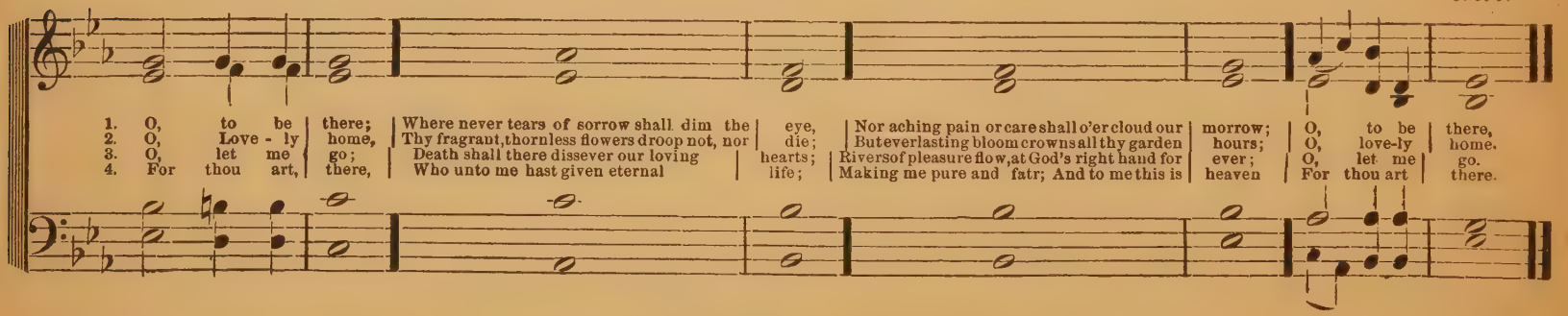
CHANT. "One Sweetly Solemn Thought."

J. J. J.


1. One sweetly solemn thought, Comes to me o'er and o'er; I'm nearer my home to day than ev - er be- fore,
2. Nearer my Father's house, Where the many Man - sions be, Nearer the great white throne, near- er the Jas - per Sea,
3. Nearer the bound of life, Where we lay our bur - dens down, Nearer leaving my cross..... Near - er wearing the crown.
4. Father, perfect my trust, strengthen my fee - ble faith, Let me feel as if I trod, The..... stream of the riv - er Death.

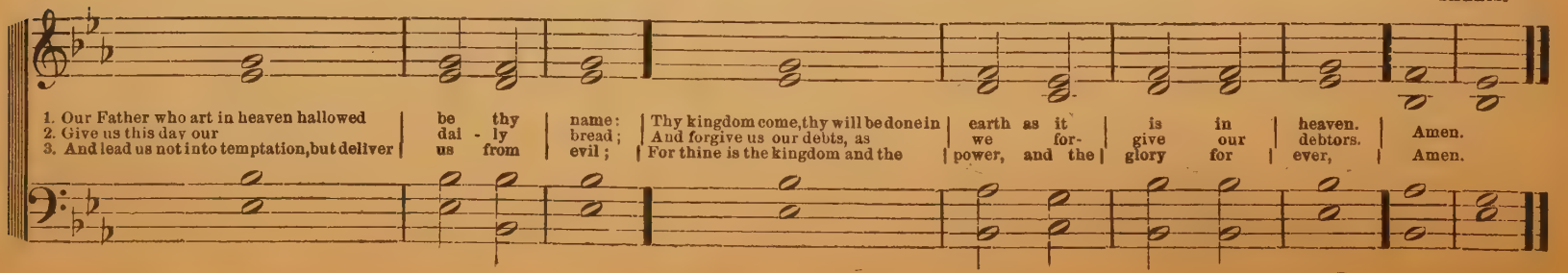
CHANT. "Oh, To Be There,"

J. J. J.


1. O, to be there; Where never tears of sorrow shall dim the eye, Nor aching pain or care shall o'er cloud our morrow; O, to be there,
2. O, Love - ly home, Thy fragrant, thornless flowers droop not, nor die; But everlasting bloom crowns all thy garden hours; O, love-ly home.
3. O, let me go; Death shall there dissever our loving hearts; Rivers of pleasure flow, at God's right hand for ever; O, let me go.
4. For thou art, there, Who unto me hast given eternal life; Making me pure and fatr; And to me this is heaven For thou art there.

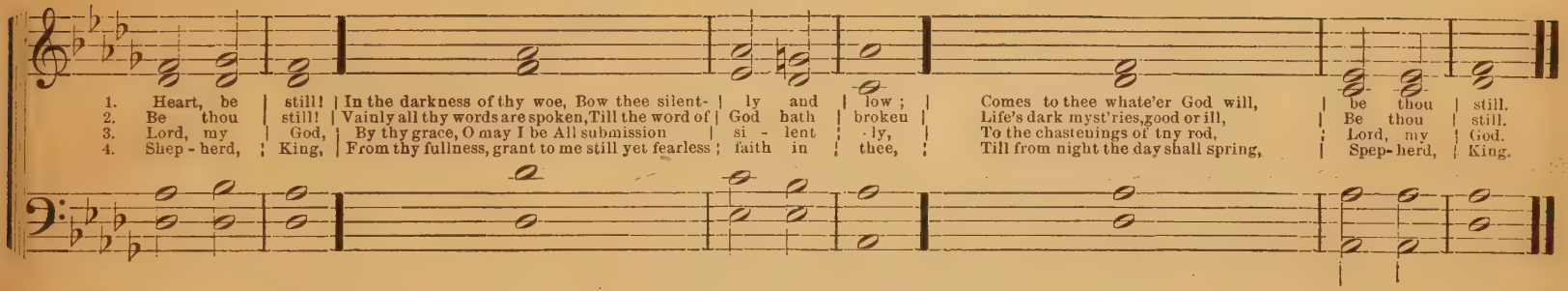
CHANT. "The Lord's Prayer."

TALLIS.


1. Our Father who art in heaven hallowed be thy name; Thy kingdom come, thy will be done in earth as it is in heaven. Amen.
2. Give us this day our dai - ly bread; And forgive us our debts, as we for- give our debtors. Amen.
3. And lead us not into temptation, but deliver us from evil; For thine is the kingdom and the power, and the glory for ever, Amen.

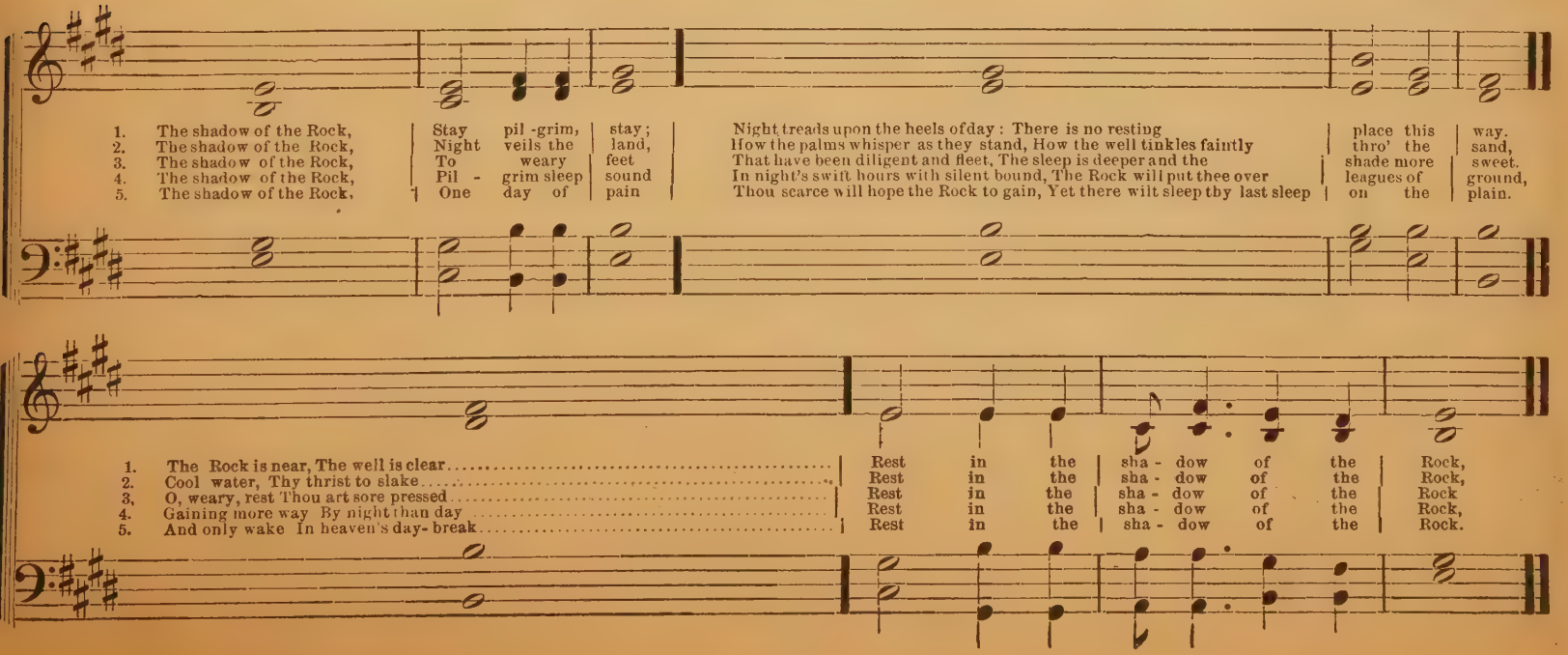
Heart Be Still.

J. J. JELLEY.


1. Heart, be still! In the darkness of thy woe, Bow thee silent- ly and low ; Comes to thee whate'er God will, be thou still.
2. Be thou still! Vainly all thy words are spoken, Till the word of God hath broken Life's dark myst'ries, good or ill, Be thou still.
3. Lord, my God, By thy grace, O may I be All submission si - lent - ly, To the chastenings of thy rod, Lord, my God.
4. Shep - herd, King, From thy fullness, grant to me still yet fearless faith in thee, Till from night the day shall spring, Shep - herd, King.

The Shadow of, The Rock.

L. O. EMERSON.


1. The shadow of the Rock, Stay pil -grim, stay; Night treads upon the heels of day : There is no resting place this way.
2. The shadow of the Rock, Night veils the land, How the palms whisper as they stand, How the well tinkles faintly thro' the sand,
3. The shadow of the Rock, To weary feet That have been diligent and fleet, The sleep is deeper and the shade more sweet.
4. The shadow of the Rock, Pil - grim sleep sound In night's swift hours with silent bound, The Rock will put thee over leagues of ground,
5. The shadow of the Rock, One day of pain Thou scarce will hope the Rock to gain, Yet there wilt sleep thy last sleep on the plain.
1. The Rock is near, The well is clear..... Rest in the sha - dow of the Rock,
2. Cool water, Thy thrist to slake..... Rest in the sha - dow of the Rock,
3. O, weary, rest Thou art sore pressed..... Rest in the sha - dow of the Rock
4. Gaining more way By night than day..... Rest in the sha - dow of the Rock,
5. And only wake In heaven's day- break..... Rest in the sha - dow of the Rock.

ALPHABETICAL INDEX.

Ada 122
Agony 67

Beautiful Are Thy Dwellings 138
Beauty Everywhere 38
Be Firm 61
Behold Ye the Lord 136
Bless the Lord 161
Bless the Lord 171
Bloomdale 59
Bonum Est 133
Bow Down Thine Ear 139
Bow Down Thine Ear 151
Brown 116

Calvary 72
Carol a Song 20
Cecil 122
Chiming Bells 28
Christmas Anthem 156
Chromatic Tones 22
Comfort 66
Come, Boys, Be Merry 56
Come Sing 36
Confidence 128
Consider the Lilies 144

Dallas 115
Dempster 115
Dismission 168
Dreamy Twilight 43
Drift On, My Bark 79

Energy 120
Entreaty 69
Elwell 63
Estel 127
Eternal Truth 118
Etude 110
Euphrates 35
Evening Song 18
Eventide 121
Ewing 134

Fading Light 124
Ford 50
Fort Wayne 47
Friedeus 116

Glorious Music 27
Good Bye 97
Go Watch and Pray 62
Granville 34
Greeting Glee 88

Hang Dull Care 85
Hear My Cry, O God 155
Heart, Be Still 191
Hewlitt 42
Hood 120
Hunt 114

Imitation Exercises 22
In Thee, O Lord 148
In the Other World 42
Invocation 40
It Never Pays 46

Jacob 117
Jelley 170
Johnson 58
Johnson, L. M 112

Kehler 176
Key of G 25
Key of D 28
Key of A 32
Key of E 35
Key of B 40
Key of F 43
Key of B Flat 48
Key of E Flat 52
Key of A Flat 58
Key of D Flat 61
Key of E Minor 66
Key of B Minor 67
Key of F Sharp Minor 68
Key of C Sharp Minor 69
Key of D Minor 70
Key of G Minor 71
Key of C Minor 72
Key of F Minor 73

Laketon 123
Laughing Song 80
Lehr 124
Lost at Sea 78

Make a Joyful Noise 130
May Song 31
Merry Christmas Bells 64
Merry Sunshine 49
Milton 125
Music 18
Music 37
My Cottage Home 90
Myers 71
My Welcome Beyond 29

Nearer Home 51
New Stark 45
Noble 114

O, Come With Me 87
O, Gaily Goes the Day 33
O, Hail Us, Ye Free 103
Old John Cross 65
One Sweetly Solemn Thought 190
Onward 30
Onward to the Hills of God 129
On the Mountain Life is Free 92
O, Praise Ye the Lord 180
Open to Me 164
O, To Be There 190
Our Cheerful Fireside 74
O, Wipe Away That Tear, Love 77
Ozark 121

Parting Class Song 84
Praise 52
Praise Ye the Lord 177
Prayer 119
Prospect 113

Rockford 113

Savior, Lead Us Gently On 159
Security 129
Seek Ye the Lord 137
See the Snow 39
Shepherd of Thine Israel 174
Sing Unto the Lord 142
Song of the Days 57
Song of the Keys 65
Sowing 19
Spring Is On The Mountain 89
Stemple 32
Sweetly Chimes the Bell 53

Teach Me, O Lord 146
The Friend of Our Darker Days 41
The Leaf Bud 48
The Lord Is Great 185
The Lord Is My Shepherd 153
The Lord is Risen To-day 26
The Lord's Prayer 190
The Merry Bells 95
The Old Home 76
The Return 75
The Shadow of the Rock 191
Theoretical Studies 3
There is One Our Friend and Savior 126
Those Evening Bells 100
Time is Passing 44
'Tis Finished 70
'Tis Song That Wakes 82
Toledo 147
Trusting 54
Tyson 123

Unto Thee, O Lord 135

Vocal Exercises 108
Voice Culture 107

Wake the Song of Jubilee 162
Warning 73
West 112
What a Clatter 25
Why Weep? 55
Winter's Coming 68
Work Song 21

Youth Has a Wisdom 98
Yellow Creek 60

3 169 –
4 Classing

VALUABLE MUSIC BOOKS

ISSUED BY THE PUBLISHERS OF THIS BOOK.

SUNDAY SCHOOL BOOKS.

Green Pastures, by A. J. Abbey and M. J. Munger. A grand book by two excellent authors. It contains a fine collection of Infant Class Songs, Solos, Quartettes, Opening and Closing Anthems, Anniversary, Christmas and Easter Songs, all carefully arranged in such compass that children can render them with ease.

The Song Evangelist, by L. B. Shook. This new book for Sunday Schools, Praise Meetings, Revivals, or the Home Circle, will be found one of the best ever published. It is meeting with great success everywhere, and only needs an examination to insure its adoption.

Sparkling and Bright, a new book for Sunday Schools, Young People's Societies of Christian Endeavor and for all Meetings of Praise and Prayer, by J. H. Tenney and Chas. Edw. Prior. Great care has been exercised in providing songs for special occasions, songs for the "King's Daughter," and songs for Christmas, Easter and Children's Day.

Price 35 cents each; $3.60 per dozen; $30. per hundred. Sample copies mailed postpaid for 35 cents.

DAY SCHOOL BOOKS.

School Bells has been compiled and edited with the view of helping all school teachers, whether musicians or not, in conducting and teaching music with the aid of blackboard exercises; and the work is also intended as a musical text book. No other book of this kind contains such a variety of songs for Little Children, Action songs, Marching songs, Motto songs, Glees, Choruses and Part songs by some of the best writers of Europe and America. Contains 224 pages, price 60 cents; or, $6.00 per dozen by express.

School Chimes, by James R. Murray, contains one of the best methods for singing ever published. It contains 224 pages of rare and beautiful School and Juvenile songs, and also music for the Home Circle. Price 50 cents; $5.00 per dozen.

Cheerful Songs, No 1, will awaken a new interest in music in Day Schools, Institutes, Classes, etc. Price, 10 cents; $1.00 per dozen; $7.00 per hundred. Send 10 cents for sample copy.

Grammar School Trio, Nos. 1 and 2, by W. F. Heath. A collection of three-part songs, with the third part arranged for Boys' voices. These collections contain a great variety of songs graded, different styles of singing, and many original part songs composed expressly for these little books. No. 1 contains 24 pages, bound in paper covers, price 10 cents. No. 2 contains 104 pages, bound in boards; price 30 cents.

ANTHEM BOOKS.

Myer's Book of Anthems, by S. S. Myers. 200 choice anthems arranged with full organ accompaniment. In compiling this work the author has kept constantly in view the tastes and requirements with which he has come in contact during his experience as a conductor of choir and chorus singers in many parts of the country, and has labored to furnish a collection of music calculated to meet all the requirements of the average church choir. Price, bound in boards, $1.00; $10.00 per dozen.

Prize Anthem Book, 244 pages of choice original anthems by the best composers of church music. The publishers, with a view to producing an anthem book that would contain the best efforts of the leading composers of church music, decided to offer cash prizes, to the amount of TWO HUNDRED DOLLARS, for the five best anthems written for this book. The result is one of the finest collections of choice original anthems will be found in the "Prize Anthem Book." Price, bound in boards, $1.00; $9.00 per dozen.

Hunt's Choice Anthems, by J. M. Hunt. A book for choirs, singing schools or conventions. The anthems contained in this book are new but not difficult. They consist of a fine variety of tuneful and attractive anthems appropriate to all religious occasions. A book convenient in size and useful. The singing class will find these anthems to be excellent for practice in part singing or the study of church music. Price only 25 cents; $2.50 per dozen.

SINGING SCHOOL BOOKS.

Song Life, new book for Singing Classes and Musical Conventions, by S. S. Myers, and we fear no contradiction in making the statement that it excels all other books for class and convention use. Contains a rudimental department, thoroughly graded, with a great variety of original and interesting exercises, a magnificent collection of easy, brilliant glees, choruses, anthems, quartettes and duets, a voice culture department with important features of voice training, standard hymn tunes for the study of church music, and an appendix touching briefly upon some of the disputed points in rudimental class teaching. Price, 60 cents; sample copy to teachers sent post-paid 50 cents.

Royal Welcome, by J. J. Jelley, is presented to the musical public in full belief that it will be found one of the best and most attractive books for the use of singing schools, day schools, conventions, musical institutes and the home circle that has been published in years. It contains a carefully graded rudimental department, and without doubt the book will receive a "Royal Welcome" which it well deserves. Price, 60 cents; $6.00 per dozen.

The Elite, by Dr. J. B. Herbert. A book that meets the demands of all class-teachers, convention-leaders, chorus directors and concert givers. It contains a great variety of quartettes, trios, etc., and has met with the heartiest approval wherever introduced. Sample copy by mail, 60 cents. Price per dozen, by express, $5.00.

Myers' Musical Method, by S. S. Myers. A thoroughly graded and progressive work, containing an excellent collection of gems for chorus and concert use, arranged from and contributed by some of the best writers in the world. Price, 50 cents; $4.50 per dozen.

QUARTET BOOKS.

Acme Quartet Book has been prepared expressly for male quartet clubs and in it may be found over thirty such rare gems as Pinsuti's "Bedouin Love Song," Schumann's "Slumber Song," Tosti's "Forever and Forever," Sullivan's "Lost Chord," Bucalossi's "My Queen," Macy's "By-lo-land," and many others. The demand for such a book has been very great, while the supply has been limited, and we predict a large sale of "Acme Quartets." Price, elegantly bound in cloth, 75 cents.

Herbert's Male Quartet and Chorus Book, by J. B. Herbert. A superb collection of quartets and choruses for men's voices. The variety and excellence of the music in this book has won for it a popularity seldom equalled. It is suitable for use in the glee club, concert room, college or home. Price, 60 cents, mailed postpaid.

MISCELLANEOUS BOOKS.

Commencement Songs by J. B. Herbert. Containing a large assortment of greeting songs, farewell songs, class songs, concert songs, quartets for mixed and male voices, quartets, trios and duets for ladies' voices, choruses, children's songs, etc. supplies a long felt want for a collection of just such music as is needed for commencement exercises in schools, colleges, etc., and for which there is a great demand. Price, 35 cents, mailed postpaid.

Y. M. C. A. Gospel Songs, by J. B. Herbert. In response to many calls from Y. M. C. A. workers for a book adapted to their wants, this new collection of Gospel songs, arranged for male voices has been prepared. The music is new, attractive and serviceable, of moderate compass and not difficult. A few standard hymns and old favorites have also been added. To create an interest in, and stimulate the practice of vocal music within Association walls, a short elementary course has been added as a supplement to this valuable work. Price, 35 cents, mailed postpaid.

OLDEST MUSICAL JOURNAL IN AMERICA.

BRAINARD'S MUSICAL WORLD.

A. J. GOODRICH, Editor.

We intend this shall be the greatest Educational Musical Journal in America—if not in the world. It is not intended for musicians who already "know it all," but for young Teachers, Students and Amateurs. Single copies 15 cents; subscription $1.50 per annum.

Any of the above mailed post-paid on receipt of price.

THE S. BRAINARD'S SONS CO., CHICAGO.